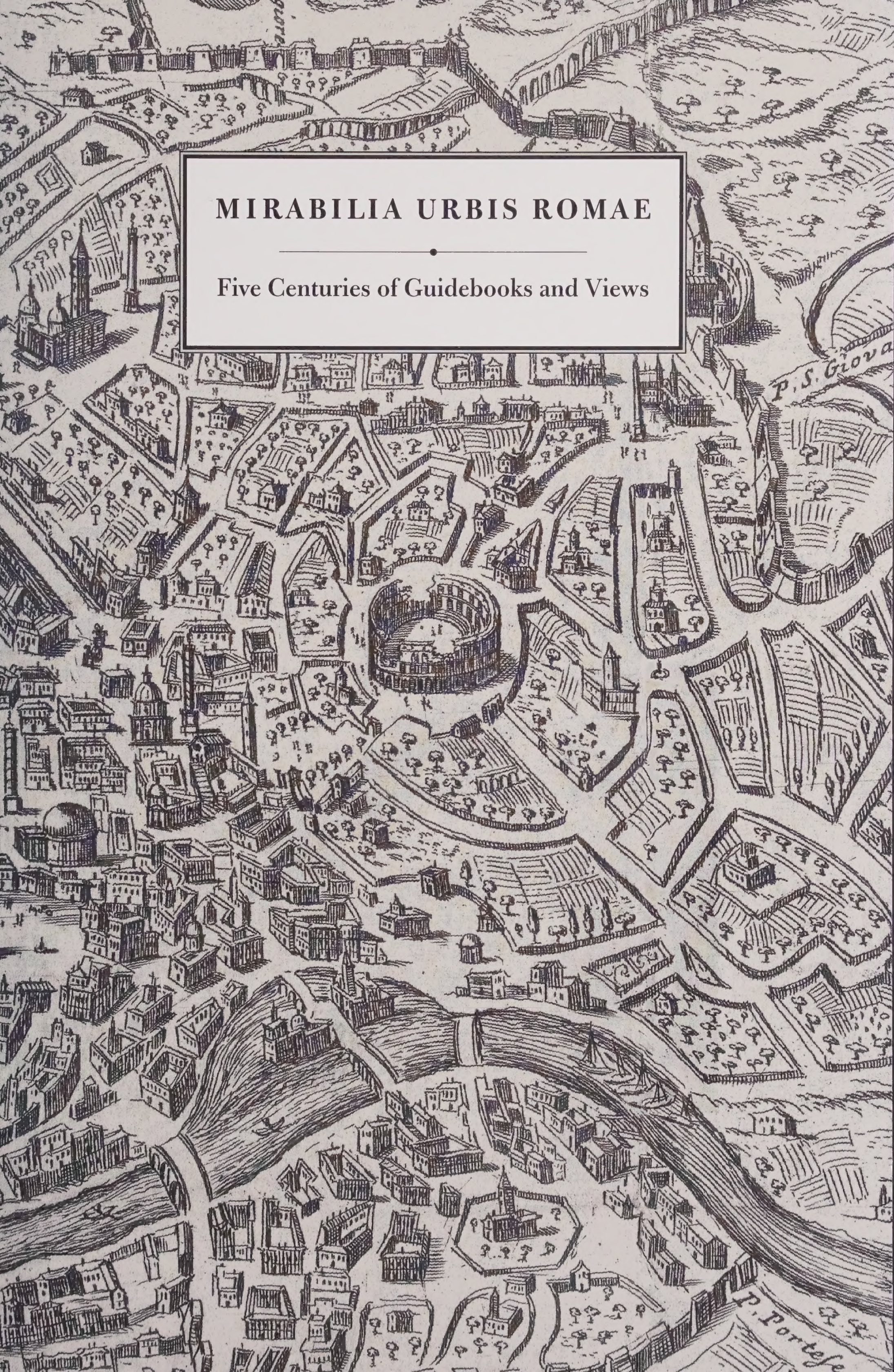
MIRABILIA URBIS ROMAE

Five Centuries of Guidebooks and Views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MIRABILIA URBIS ROMAE

Five Centuries of Guidebooks and Views

AMY MARSHALL

An exhibition held at the Thomas Fisher Rare Book Library
University of Toronto
28 January - 26 April 2002

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PREFACE

This exhibition was first conceived a couple of years ago as a project for my graduate course, Rare Books and Manuscripts. The paper that Amy Marshall gave me was excellent; imaginative and focused, and very well written. Because she had drawn upon a variety of collections, including the books left to the Thomas Fisher Rare Book Library by Gilbert and Stewart Bagnani, it occurred to me that we might turn a 'virtual' exhibition into a real one and that is what is set before you in our exhibition cases and explicated in this catalogue. It is a great pleasure to congratulate Amy Marshall, and welcome her as the latest of our guest curators. She has been very ably assisted by Mary Garvie Yohn and Anne Dondertman. We would also like to acknowledge the financial support of Wentworth Walker and the Friends of the Thomas Fisher Rare Book Library.

The fascination that the 'eternal city', Rome, has exerted on people of many countries for so many generations has resulted in a rich literature that provides a real collecting challenge. Thus we have utilized not only the collections of the Fisher Library, but also those of the Art Gallery of Ontario, the Royal Ontario Museum, the Centre for Reformation and Renaissance Studies at Victoria University, University of Toronto, McMaster University, and some private collections in Toronto. While we all cannot visit Rome as often as we would like we can vicariously partake of the experience through the evocative images and texts displayed and described in this exhibition.

Richard Landon
Director

Rome has been a prime destination for travellers for millennia, and as a subject affords the opportunity to reflect on the many purposes of travel. Over the centuries, it has attracted religious pilgrims, seekers of antiquities, young men on the Grand Tour, architects, exiles, and poets. Its richness and constant self-renovation have meant that Rome has taken on new facets for each generation of visitors.

The wealth of guidebooks and view books of Rome in Toronto and area libraries is owed in great part to certain individuals, among whom Gilbert Bagnani's name stands foremost. Bagnani, a professor in the Department of Classics at the University of Toronto for twenty years, collected widely, with art, architecture and Italian travel among his foci. At his death in 1985, he left his rare books to the Thomas Fisher Rare Book Library, and a selection of prints to the Art Gallery of Ontario. Sybille Pantazzi, for many years the Librarian of the Art Gallery of Ontario, is responsible for the development of a fine concentration of early art guides and nineteenth-century guidebooks at what is now the Edward P. Taylor Research Library and Archives. Miss Pantazzi was something of an italophile, and a keen collector of guidebooks for the important art-historical and architectural information they can furnish.

There are some inherent challenges posed by guidebooks as a subject matter. E.S. DeBeer has observed that "it is scarcely possible to define guide-books as a class. A very wide range of books can serve travellers as guides; many of the books which deem themselves guide-books are too unspecialized to fall within any rigorous definition". Some of the books in this exhibition are unquestionably intended to be carried with the traveller as guides; others take the form of discursive letters to a friend at home, and might equally be enjoyed by the curious armchair traveller. In addition to describing the sights of Rome, many of the books include purely useful additions such as alphabetical indices and advice on modes of travel; others pay little regard to practicalities. Many of the books in the exhibition record the travels of individuals. In this exhibition, therefore, the definition of "guidebook" has been interpreted to include a broad range of materials.

Until roughly the beginning of the sixteenth century, the main resources for the traveller to Rome were pilgrimage guides, which pointed out the principal churches and satisfied a basic curiosity by providing the accepted identities of ancient sights, frequently together with the legends which had grown up around them. The most popular of these were the twelfth-century *Mirabilia urbis Romae*, which provided an overview of antiquities, and the *Indulgentiae ecclesiarum urbis Romae*, a guide to pilgrimage churches. The Papal Jubilee, a holy year in which Catholics could seek forgiveness for sins by visiting a number of Roman churches, had been held every 25 years since 1450, so that the flow of pilgrims to the city was steady.

With the Renaissance came new scholarly approaches to the city's antiquities. Humanists such as Flavio Biondo began to apply the work of Classical authorities to the puzzle of Roman ruins in a newly systematic way. Under the building and restoration projects of several popes, the study of ancient architecture reached new prominence, and contemporary artists and architects began to receive mention in topographical books alongside the ruins. Guidebooks in increasing numbers began to reflect the new topographical knowledge and the growing fame of Renaissance architecture, painting, and sculpture.

Roman publishers were quick to capitalize on the increased demand for guidebooks to the city, developing their own genre of guide by the end of the sixteenth century. The greatest market seems to have been for compact guides featuring the basic contents and structure of the old *Mirabilia*, in combination with practical information on church calendars and other short guides to antiquities. Publishers also offered the works of earlier topographers in vernacular translations which supplied them with a source for relatively up-to-date knowledge of antiquities. Usually these publishers' guides, such as those of Girolamo Franzini and his heirs, were generously illustrated with small pictures of the sights they discussed. Publishing houses could maintain the same basic publication, with variations, for generations, often reusing the same illustrative plates. As the city changed, small updates were made to the text to keep pace.

Meanwhile, the study of topography and antiquities continued to develop. The primary studies were specialized enough that few travellers actually read them, but the research of these scholars came to inform guidebooks from an early date. Contributions to Roman topography came in the form of written treatises, such as that of Famiano Nardini, as well as the exhaustive visual studies of Piranesi and the great cartographic efforts of Giambattista Nolli. These authors were cited by more popular publishers, eager to lend their own small guides a greater authority. By the nineteenth century, many archaeologists themselves, such as Antonio Nibby and Rodolfo Lanciani, wrote guides for interested tourists and travelling students as a sort of sideline to their more scholarly books for specialist audiences. The discovery of the ruins of Rome is ongoing, so that there remains a constant need for updated information on the state of excavations and research.

The standards of topographical research came also to be applied to the modern city, replacing the early accounts of churches with their emphasis on saints' legends. Brief mentions of newer works of art and architecture had crept into sixteenth-century accounts of antique Rome, yet the quantity of new creations soon meant that a more systematic treatment was required. In the Renaissance and baroque periods, the city was transformed at an increasing rate. Churches sprang up and were renovated, squares were reshaped, and new fountains, bridges and gardens embellished the city. There was a need for continual updating of printed information about the modern city. Baglione, the artist and art historian, was influential in providing a detailed and expert description of the works of art in the seven pilgrimage churches, most of which saw major alterations in his time. His approach was taken up in the wider-ranging guide of Filippo Titi, and followed in later centuries by the work of Antonio Nibby and the modern guidebooks.

In the eighteenth century, the germ of the publisher's guidebook was taken up and developed by printers beyond the Alps. Many of these newer guides continued to be derivative of existing sources of information. In format, however, they became something new. Guides such as those by Deseine and Rogissart featured small, exquisite multi-volume formats, providing the Grand Tourist with a suitably refined companion book. The illustrations in several guides of this period are particularly finely engraved, often folding out to the size of several pages to reveal views of important monuments. Other authors, such as J. J. Volkmann, strove for a high density of useful information on as many facets of the Italian experience as possible, to keep pace with the demands of educated travellers. The average tourist in the eighteenth century seems to have had an appetite to encounter diverse aspects of Rome. Many travellers, particularly Protestant ones, had only an academic interest in the city's churches.

A novel ingredient in guidebooks was introduced with the publication of the accounts of actual travellers – these had appeared occasionally since the sixteenth century, but reached a great vogue from the beginning of the eighteenth century. The travel account is a distinct genre, usually taking the form of "letters" or journal entries containing observations. Yet the fact that these accounts were intended for publication sets them apart from straightforward letters or diaries – they were frequently refigured and edited after the traveller's return, and so cannot be read as exact records of the author's experience. Eighteenth-century accounts often convey an interest in local character and politics, as well as in art, architecture, and antiquities. The reason for travel, generally speaking, was self-edification, and the reason for publishing the experience of travel was to contribute to the edification of others. The terrain of these travel accounts tend to be wider in scope than a single city, as reflections on the experience of the entire journey were expected in the genre. As a result, most of the memorable observations on Rome from this period are contained in books about a broader Italian journey, often with the additional account of travelling through France and across the Alps.

In the early nineteenth century, the various elements of guidebooks began to come together. Eustace's and Forsyth's guides represent the travel account married to increased factual information, containing a good deal of their authors' personal observations but aiming also at practical instruction. The prototypes of "modern" guidebooks could also be recognized: Antonio Nibby's guide to Rome was extremely systematic, an archaeologist's eye applied to the entire modern city; and Mariana Starke introduced a format, including qualitative ratings of sights, which looked a great deal like a Murray's guide.

The development of the railway in Europe meant that by the mid-nineteenth century, travel was more convenient than ever before. The John Murray publishing house was the first to capitalize on the consequent surge in travel by developing a uniform series of guidebooks covering most European destinations. In these books, and later in the similar and better-known Baedeker guides, the guidebook was made systematic and detached to an absolute degree. Both Baedeker's and Murray's were started by strong-minded and energetic men. John Murray was the owner of a famous London publishing house before he commenced the publication of guidebooks (for example, Joseph Forsyth's *Remarks on antiquities* was published by Murray), while Karl Baedeker's publishing career began with his guides. Both Murray and Baedeker began with one title, then expanded their repertoires to different countries and translations. In these books, to an extent never before seen, practical information for travellers was categorized and separated from the remainder of the text. For example, both guides will mention where to buy foreign language books, which are the recommended hotels, where to buy souvenir photographs, and how to budget. Murray's gives the names of specialized guides, artists and copyists, as well as those of teachers of Italian.

One result of the nearly universal success of these guides was that a great majority of travellers came to rely upon them to indicate what was "worth seeing", perhaps to the exclusion of their own emotions and instincts in travel. This view, at least, was advanced by certain authors of the late nineteenth and early twentieth century. In *Roderick Hudson* (1875), Henry James uses a Murray's guide as a motif for artistic appetites repressed by fact-seeking. Later, in *A Room with a view* (1908), E. M. Forster would gently mock the herd-like devotion to Baedeker guides seen in the mass of English tourists. "If you will not think me rude," says Mr. Eager, the English chaplain in Florence, "we residents sometimes pity you poor tourists not a little… living herded together in pensions or hotels, quite unconscious of anything that is outside Baedeker, their one anxiety to get 'done' or 'through' and go on somewhere else".

The early years of the twentieth century saw the demise of Murray guides and great alterations to the Baedeker's series, although the model established by both publishing houses was carried through to the new Blue Guides and Touring Club Italiano guides, both of which had roots in the earlier series. Publishers' guides remained more or less consistent in outlook through the 1920s and 1930s, as Italy's political situation lent another tone to some guidebooks and view books. Mussolini's Fascist regime took advantage of Rome's imperial past, colouring the approach to archaeology and to contemporary architecture and planning. The connections drawn between past grandeur and current achievements are evident in a view book such as *Roma Mussolinea*. Meanwhile, Roman archaeologists trod lightly, continuing their work on excavations and publications, including archaeological guides.

Certain aspects of the nature of guidebooks, whether from the sixteenth or twentieth centuries, make them peculiar to exhibit. They are generally small and physically unimpressive volumes, often designed for portability and practicality. Often they are in poor condition, suggesting thorough use. There is thus a sort of paradox in these objects' banal appearance and the often wonderful and exotic places that they treat – and to which they may, in fact, have travelled. Some guidebooks are illustrated, and a number have impressive maps, but some of the most interesting contain no such enhancements. To the end of providing a visual context for the display, a number of view books and additional prints and photographs have been included in the exhibition.

Views of Rome seem to have been in demand for as long as printing techniques made these possible, and are often related through publisher or editor to contemporary guidebooks. From the sixteenth century, some creators of views also furnished illustrations for guidebooks. The character of these views naturally changed over the years along with the general trend of artistic style, and with the changing preferences of travellers for certain types of monuments. Views and view books thus form a good complement to the guidebooks and travel accounts which describe the same scenes in words. The invention of photography finally made reproductions of monuments and art works even more widely available. Many of the earlier commercial photographs are also works of art in their own right. By 1900, photography had made possible the mass production of postcards, stereographs and inexpensive souvenir views.

A small supplement to the exhibition has been made in the form of several phrase-books. These books have accompanied travellers, or informed their preparations for travel, for centuries. At first glance, they may seem commonplace, but their contents can be both humorous and revealing of attitudes and the realities of travel in their authors' day.

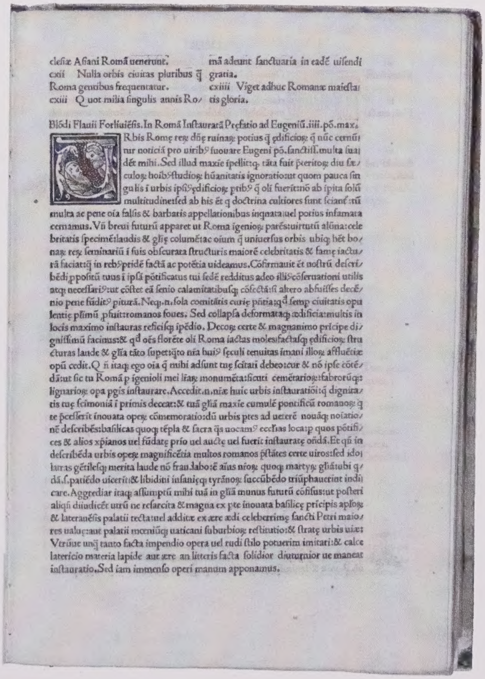
I would like to thank a number of people for their assistance in the preparation of this catalogue. At the Fisher, I am grateful for the help of Richard Landon, Anne Dondertman, Emrys Evans, and particularly Mary Garvie Yohn for her tireless work as exhibition coordinator and her indulgence of my appetite for loans. Maia Sutnik at the Art Gallery of Ontario has been a wonderful source of information on photographs, and the staff of the E. P. Taylor Research Library and Archives has kindly accommodated my research needs. In particular, I want to thank Larry Pfaff for his generosity in making available his own research on Italian travel.

CASE ONE

The origins of scientific topography and the modern guidebook

- Flavio Biondo (1392-1463). ***Biondi Flauii Forliuiesis De Roma instaurata libri tres… De Italia illustrata opus tum propter.*** [Venetiis : Impressum per B. Venetum de Vitalibus, 1503].

Flavio Biondo, humanist and papal courtier, came to Rome and joined the curia of Pope Eugenius IV in 1433. He became apostolic secretary the following year, and was to remain at court under three successive pontificates. Biondo's familiarity with the histories of Pliny and Livy found application in his studies of the remains of the ancient city, as he discovered inconsistencies between the facts preserved by these authors and the identifications of Rome's ruins presented by more recent attempts at topographical studies. In his attempt to compare systematically the historical evidence,



clesiæ Aſiani Romã uenerunt.

cxii Nulla orbis ciuitas pluribus q̃ Roma gentibus frequentatur.

cxiii Quot milia ſingulis annis Romã adeunt ſanctuaria in eadẽ uiſendi gratia.

cxiiii Viget adhuc Romanæ maieſtatis gloria.

Blõdi Flauii Forliuiẽſis. In Romã Inſtauratã Pręfatio ad Eugeniũ .iiii. põ. max.

Rbis Romę rerũ dñę ruinarũ potius q̃ ędificiorũ q̃ nũc cernũtur noticiã pro uirib9 ſuouare Eugeni põ. ſanctiſſ. multa ſuadẽt mihi. Sed illud maxīe ĩpellit: q, tãta fuit pteritorũ diu ſæculorũ hoib9 ſtudiorũ hũanitatis ignoratio: ut quom pauca ſingulis ĩ urbis ipſi9 ędificiorũ ptib9 q̃ olĩ fuerĩt: nõ ab ĩpita ſolũ multitudine: ſed ab his ẽt q doctrina cultiores ſunt ſciant: tũ multa ac pene oĩa falſis & barbaris appellationibus inqnata: uel potius infamata cernamus. Vñ breui futurũ apparet ut Roma ĩgeniorũ parẽs: uirtutũ alũna: celebritatis ſpecimẽ: laudis & glię columẽ: ac oĩum q̃ uniuerſus orbis ubiq; hẽt bonarũ rerũ ſeminariũ ĩ ſuis obſcurata ſtructuris maiorẽ celebritatis & famę iacturã faciat: q̃ in reb9 pridẽ factã ac potẽtia uideamus. Cõfirmauit ẽt noſtrũ deſcribẽdi ppoſitũ tuus ĩ ipſã põtificatus tui ſedẽ redditus adeo illi9 cõſeruationi utilis atq; neceſſari9: ut cõſtet eã ſenio calamitatibuſq; cõfectã: ſi altero abfuiſſes decẽnio pene fũdit9 piturã. Neq; .n. ſola comitãtis curię pñtia: qd ſemp ciuitatis opulentię plĩmũ pfuit: romanos foues. Sed collapſa deformataq; ædificia: multis in locis maximo inſtauras reficiſq; ĩpẽdio. Decorũ certe & magnanimo prĩcipe digniſſimũ facinus: & qd oẽs florẽte olĩ Roma iactas moles: factaſq; ędificiorũ ſtructuras laude & glĩa tãto ſuperet: q̃to nr̃a hui9 ſęculi tenuitas ĩmani illorũ affluẽtiæ opũ cedit. Qñ itaq; ego oĩa q̃ mihi adſunt tuę ſcitati debeo: cur & nõ ipſe cõtẽdã: ut ſic tu Romã p ĩgenioli mei lr̃arũ monumẽta: ſicuti cemẽtariorũ: fabrorũq; lignariorũ opa pgis inſtaurare. Accedit. n. nr̃æ huic urbis inſtauratiõi: q̃ dignitatis tuę ſcimoniã ĩ primis deceat: & tuã glĩã maxīe cumulẽ pontificũ romanorũ q te pceſſerit ĩnouata operũ cõmemoratio: dũ urbis ptes ad ueterẽ nouãq; noĩationẽ deſcribẽs: baſilicas quoq; tẽpla & ſacra q̃s uocam9 eccl̃ias loca: p quos põtifices & alios xp̃ianos uel fũdatę prĩo uel auctę uel fuerĩt inſtauratę oñdã. Et qñ in deſcribẽda urbis operũ magnificẽtia multos romanos pſtãtes certe uiros: ſed idolatras gẽtileſq; merita laude nõ fraudabo: ẽ aĩas nr̃orũ quoq; martyrũ gliã: ubi q̃dã. ſ. patiẽdo uicerĩt: & libidini inſanięq; tyrãnorũ ſuccũbẽdo triũphauerint indicare. Aggrediar itaq; aſſumptũ mihi tuã in glĩã munus futurũ cõfiſus: ut poſteri aliqñ diiudicẽt utrũ ne reſarcita & magna ex pte ĩnouata baſilicę prĩcipis apl̃orũ & lateranẽſis palatii tecta: uel additæ ex ære ædi celeberrimę ſancti Petri maiores ualuę: aut palatii mœniũq; uaticani ſuburbiorũ reſtitutio: & ſtratę urbis uiæ: Vtrũue unq̃ tanto facta impendio opera uel rudi ſtilo potuerim imitari: & calce latericio materia lapide aut ære an litteris facta ſolidior diuturnior ue maneat inſtauratio. Sed iam immenſo operi manum apponamus.

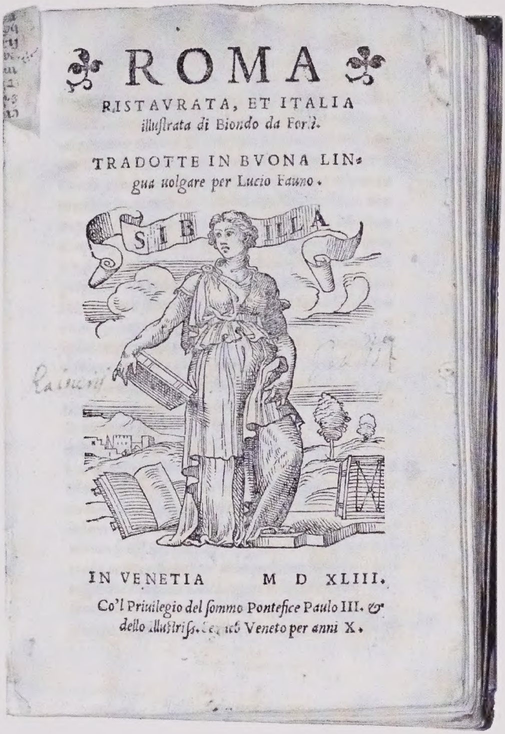
the physical remains, and the vernacular names for temples, bridges, gates, and other features of the city, Biondo developed a topographical methodology that was to inform the work of successors for centuries. By the early seventeenth century, Biondo was considered the forefather of antiquarian scholarship, and this reputation has held up well.

De Roma instaurata, dedicated to Eugenius IV, first appeared in manuscript in 1446. Printed versions are known from the 1470s, frequently in combination with *De Italia illustrata*, a wider-ranging topographical work which applies Biondo's method of study to towns throughout the Italian peninsula. The survey of Rome is divided into three short "books". The first of these deals largely with temples, the second with baths, and the third with amphitheatres and other miscellaneous structures. Within these categories, Biondo proceeds approximately regionally, not so much as if leading a sightseer but perhaps as if referring to a map of the city. Philip Jacks has proposed that Biondo worked with a map, or even created one himself, but there is no hard evidence for this hypothesis.

Biondo's Book Three concludes with a reminder of the fame of Rome's holy sites and ruins, and the increasing number of pilgrims who come to see them. Almost every year, he writes, many people come to Rome from all over Europe to see, touch, and venerate the holy places and relics with great devotion. Biondo tells us that the thousands of pilgrims want to know what temples and holy things they are seeing, not being satisfied just to have seen them. This brief passage conveys the appeal of Rome to travellers in the mid-fifteenth century, and adds an interesting resonance to this important topographical study of the city.

- Flavio Biondo (1392-1463). ***Roma ristaurata, et Italia illustrata / di Biondo da Forli ; tradotte in bvona lingua uolgare per Lucio Fauno.*** In Venetia : Per Michele Tramezzino, 1543.

Lucio Fauno, translator of this edition of Biondo, had a long working relationship with the Venetian publisher Michele Tramezzino. The Fisher's copy is from the second of four editions, the first of which appeared in 1542. There seems to have been some market for Biondo in Italian, and the translation may be compared with Hercole Barbarasa's translation of Bartolomeo Marliani's topography five years later. In common with the



ROMA
RISTAVRATA, ET ITALIA
illuſtrata di Biondo da Forlì.

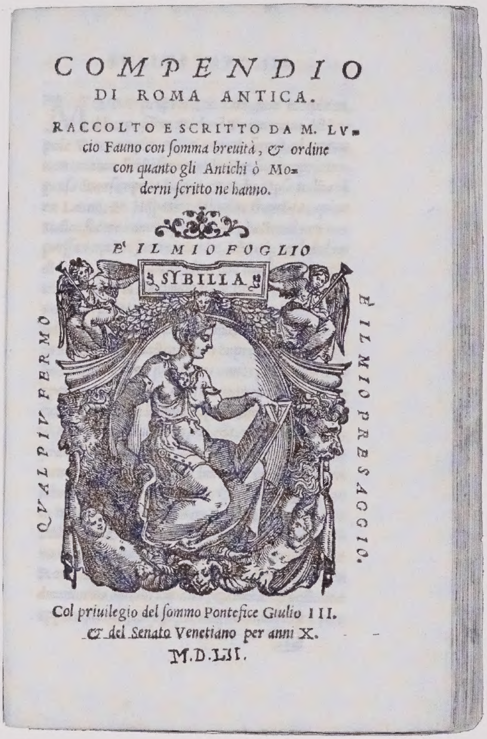
TRADOTTE IN BVONA LINgua uolgare per Lucio Fauno.

IN VENETIA M D XLIII.
Co'l Priuilegio del ſommo Pontefice Paulo III. &
dello illuſtriſs. Senato Veneto per anni X.

latter book, this edition is issued in a compact format and could have been used by visitors to Rome's ruins. The text has been somewhat simplified from the Latin, and is supplemented with an index to monuments.

- Lucio Fauno (16th cent.). ***Lucio Fauno Delle antichita della citta di Roma / raccolte e scritte da M. Lucio Fauno con somma breuita, & ordine, con quanto gli antichi o moderni scritti ne hanno, libri V.*** In Venetia : Per Michele Tramezzino, 1552.

Following the success of his translation of Flavio Biondo's *Roma ristaurata*, Lucio Fauno soon produced his own guidebook. *Delle antichita* first appeared in 1548 from the press of Michele Tramezzino, who had also published the translation of Biondo. The book has been criticized for a lack of originality since its information relies heavily on Biondo and other authors. However, its success seems to be evidence of a publishing phenom-



COMPENDIO
DI ROMA ANTICA.
RACCOLTO E SCRITTO DA M. LVcio Fauno con ſomma breuità, & ordine
con quanto gli Antichi ò Moderni ſcritto ne hanno.

QVAL PIV FERMO
E' IL MIO FOGLIO
SYBILLA
E' IL MIO PRESAGGIO.

Col priuilegio del ſommo Pontefice Giulio III.
& del Senato Venetiano per anni X.
M.D.LII.

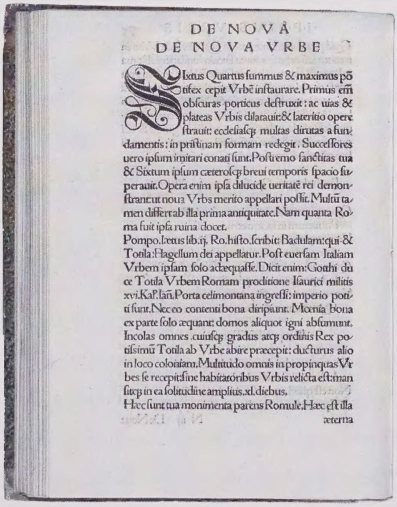
enon, in that the demand for new guides to antiquities was continuous. Fauno's selling point, apparently, was convenience. In the preface Tramezzino expresses his pride in a volume which combines the knowledge of several scholars in one compact volume.

In approach, *Delle antichita* proceeds through sights according to regions of the city, without suggesting any precise itinerary. Topographical treatment is supplemented with categorical lists of sights, such as walls, streets, bridges and aqueducts. Although the ostensible focus of the book is on antiquities, churches are also occasionally mentioned, often as landmarks relative to which the site of a particular ruin could be located. Fauno's most interesting effort to cater to convenience is perhaps the brief "Compendio di Roma Antica" at the end of the volume, a précis of the account which precedes it. The "Compendio" was also published as a separate volume in 1552, presumably intended for travellers who preferred a lightweight guide and intended less in-depth examination of ruins.

- Francesco Albertini (1493-1510). ***Opusculum de mirabilibus novae et veteris urbis Romae.*** In inclyta Basilaorum : [Thomas Wolff] 1519.

Albertini, a priest, arrived in Rome from Florence in 1502, having been educated by the cream of the Florentine Renaissance. Taught painting by Domenico Ghirlandaio, classics by Poliziano, and verse by the poet Naldo Naldi, he had served as chaplain of the church of San Lorenzo since 1493 and had been made its canon in 1499. By 1510, he had produced the first edition of *Opusculum de mirabilibus urbis Romae*, published in Rome by Jacopo Mazzocchi, which met with such widespread popular attention that it was reprinted in 1515. The Fisher copy is from a 1519 edition published in Basel by Thomas Wolff, which may be taken as further evidence of the title's success.

Albertini's work borrows something from the format of the *Mirabilia*, yet his careful first-hand observations of Roman monuments place him as a forerunner of 'scientific' topographers. The first two 'books' of his three-part guide are concerned with antiquities, proceeding by categories of monument rather than in any conceivable order of visit. In this, Albertini follows the approach of earlier guides. Book III, however, is a fascinating departure into more modern Christian and secular sights wherein Albertini records his perceptions of the building and artistic programmes of Popes Nicholas V, Sixtus IV, and Julius II. These observations include an account



DE NOVA

DE NOVA VRBE

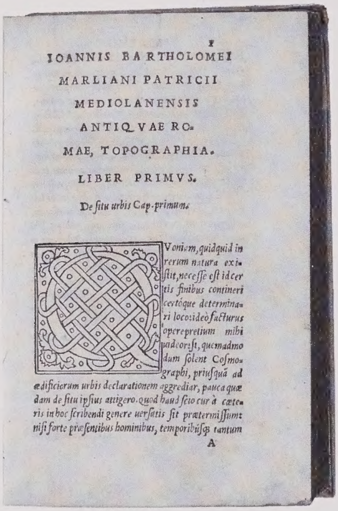
Sixtus Quartus ſummus & maximus pōtifex cepit Vrbē inſtaurare. Primus ẽm obſcuras porticus deſtruxit: ac uias & plateas Vrbis dilatauit: & lateritio opere ſtrauit: eccleſiaſq; multas dirutas a fundamentis: in priſtinam formam redegit. Succeſſores uero ipſum imitari conati ſunt. Poſtremo ſanctitas tua & Sixtum ipſum cæteroſq; breui temporis ſpacio ſuperauit. Opera enim ipſa dilucide ueritatē rei demonſtrant: ut noua Vrbs merito appellari poſſit. Multū tamen differt ab illa prima antiquitate. Nam quanta Roma fuit ipſa ruina docet.

Pompo. lætus lib. ij. Ro. hiſto. ſcribit: Badulam: qui & Totila: Flagellum dei appellatur. Poſt euerſam Italiam Vrbem ipſam ſolo adæquaſſe. Dicit enim: Gothi duce Totila Vrbem Romam proditione Iſaurici militis xvi. Kal. Iañ. Porta celimontana ingreſſi: imperio potiti ſunt. Nec eo contenti bona diripiunt. Mœnia bona ex parte ſolo æquant: domos aliquot igni abſumunt. Incolas omnes cuiuſq; gradus atq; ordinis Rex potiſsimū Totila ab Vrbe abire præcepit: ducturus alio in loco coloniam. Multitudo omnis in propinquas Vrbes ſe recepit: ſine habitatoribus Vrbis relicta eſt: manſitq; in ea ſolitudine amplius. xl. diebus.

Hæc ſunt tua monimenta parens Romule. Hæc eſt illa

æterna

of the decorations of the Sistine Chapel, then in progress, including the completed wall frescoes by important Florentine painters, and the ceiling, newly painted by "Michaelis Archangeli". Albertini's enthusiasm for contemporary and classical works of art reflects the spirit of the High Renaissance in Rome. His book, dedicated to Pope Julius II, is an endorsement of the building and restoration activities that were beginning to transform the city.



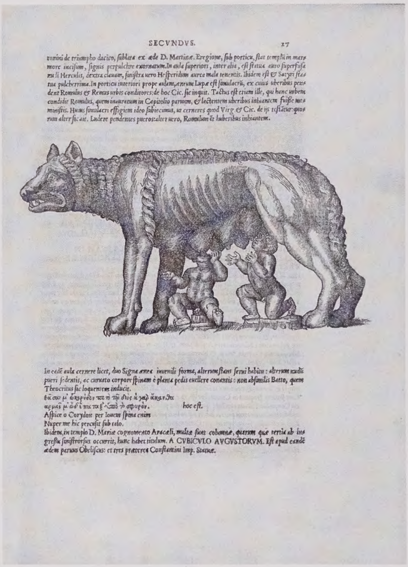
1

IOANNIS BARTHOLOMEI
MARLIANI PATRICII
MEDIOLANENSIS
ANTIQVAE RO-
MAE, TOPOGRAPHIA.
LIBER PRIMVS.

De ſitu urbis Cap. primum.

Voniam, quidquid in rerum natura exiſtit, neceſſe eſt id certis finibus contineri certóque determinari loco: ideò facturus operepretium mihi uideor: ſi, quemadmodum ſolent Coſmographi, priuſquã ad ædificiorum urbis declarationem aggrediar, pauca quædam de ſitu ipſius attigero. quod haud ſcio cur à cæteris in hoc ſcribendi genere uerſatis ſit prætermiſſum: niſi forte præſentibus hominibus, temporibúſq; tantum

A



- Bartolomeo Marliani (1488-1566). ***Topographia antiquae Romae.*** Romae : Antonium Bladum de Asula in Campo Florae, 1534.

- Bartolomeo Marliani, ***Urbis Romae topographia nuper ab ipso auctore nonnullis erroribus sublatis emendata addita etiam interpretatione nominum.*** Romae : In adibus Valerij, Dorici, & Aloisij fratris, 1544.

- Bartolomeo Marliani, ***Vrbis Romae topographia : ad Franciscum Gallorum regem, eiusdem urbis liberatorem inuictum, libris quinque comprehensa.*** Basileae : Ex officina Ioannis Oporini, 1550.
  On loan from the Centre for Reformation and Renaissance Studies, Victoria University, University of Toronto

In May 1534, when his *Topographia antiquae Romae* first appeared as a small guide to Roman antiquities, Bartolomeo Marliani was still new to the city. He had studied law and Greek authors at the University of Padua, and seems to have commenced his topographical work with no special knowledge of ancient architecture or of Latin inscriptions. Although the first edition of his book contained many errors, it received the attention and support of François Rabelais who was visiting Rome at the time. Rabelais, had started to make his own examination of the city's ruins, but quickly refocused his energies on the production of a new edition of Marliani's book. This edition, with a preface by Rabelais, appeared in Lyon in October 1534.

Over the next decade Marliani made significant alterations to his text. In the sixteenth century, the serious study of ancient buildings was still largely the domain of architects, and one of the faults found by some with Marliani was that a meaningful topographical study required architectural illustrations. Philip Jacks has suggested that the publication of Sebastiano Serlio's *Terzo libro dell'architettura* in 1540 had a transformative effect on Marliani's later editions. Meanwhile, Marliani had achieved a favoured status with Pope Paul III. He was made a Cavaliere di S. Pietro, and would likely have been introduced to favoured architects of the day. The 1544 edition of his book, newly titled *Urbis Romae topographia*, was enhanced with several engravings of plans and reconstructions of the ancient city, and was dedicated to Francis I of France.

The 1544 edition made Marliani a popular success – several new editions, including the 1550 Basel edition shown here, appeared over the next few decades, and the author became the in-house authority in the papal court – but it also earned the scorn and resentment of some of his contemporaries. Marliani warred particularly with Pirro Ligorio, the architect and contemporary author of a similar book. Ligorio advanced the new theory that the Forum was located north-south at the foot of the Capitoline, whereas Marliani maintained the then-accepted view that it had lain east-west below the north face of the Palatine.

Soon after 1544, Marliani withdrew from the court, took vows as an Augustinian, and lived a solitary life in Rome. His book and his reputation, in contrast, had an impressive and wide-ranging after-life, the book being published independently well into the seventeenth-century. Marliani continued to be cited as an authority by seventeenth- and eighteenth-century publishers of guidebooks such as Filippo de'Rossi and Gregorio Roisecco.

- Bartolomeo Marliani. ***L'antichita di Roma / di m. Bartholomeo Marliano ; tradotti in lingva volgare per m. Hercole Barbarasa da Terni.*** [Roma : Per A. Blado, ad instantia di G. da la Gatta], 1548.
  On loan from the Centre for Reformation and Renaissance Studies,
  Victoria University, University of Toronto

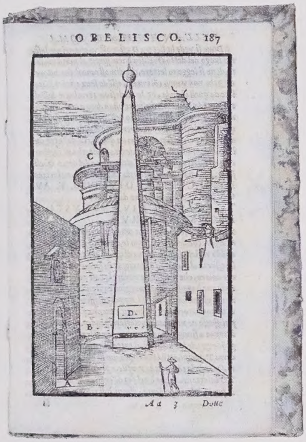
L'antichità di Roma represents the earliest translation of Marliani into the vernacular. Appearing just four years after Marliani's second augmented edition, the translation is evidence of the popular market for topographical studies, and of the contemporary trend of increasing numbers of publications in the Italian language. The Barbarasa translation reverts to a pocket format, necessitating the omission of almost all of Marliani's illustrations.

- Luigi Contarini (fl. 1560s). ***L'antiquità de Roma, sito, imperadori, famiglie, statue, chiese, corpi santi, reliquie, ponteficie e cardinali di essa.*** In Venetia : Francesco Ziletti, 1575.

This book is a departure from the format, if not from the basic content, of the *Mirabilia*. Contarini, about whom little is known (other than his membership in the order of the Crosiers), forms his guide around the conceit of a dialogue between Alessandro Leone and Lodovico Bembo. Bembo, apparently, has made a journey from Venice to Rome in 1566. Leone, wanting to hear about his experience, suggests that some thorough questioning will jog his friend's memory. The result is a contrived but occasionally charming ramble through Roman history and the legends surrounding ancient sights, with many lists of art works woven into the text. Relatively contemporary artists such as Michelangelo and Raphael also receive some mention. The dialogue format perhaps renders information less streamlined or easy to find, but the book still makes a concession to practicality with the inclusion of indices of noteworthy monuments and antique sculptures. Contarini's book was first published in 1569; the Fisher's copy is the second edition of 1575.

- Bernardo Gamucci (16th cent.). ***Le antichita della citta di Roma, raccolte sotto brevita da diversi antichi & moderni scrittori, et con nuovo ordine fedelmente descritte, & rappresentate con bellissime figure, nel modo che a tempi nostri si ritrovano.*** **Seconda editione da infinite errori emendate & corrette da Thomaso Porcacchi. In** Vinegia : Appresso Giovanni Varisco e Compagni, 1588.

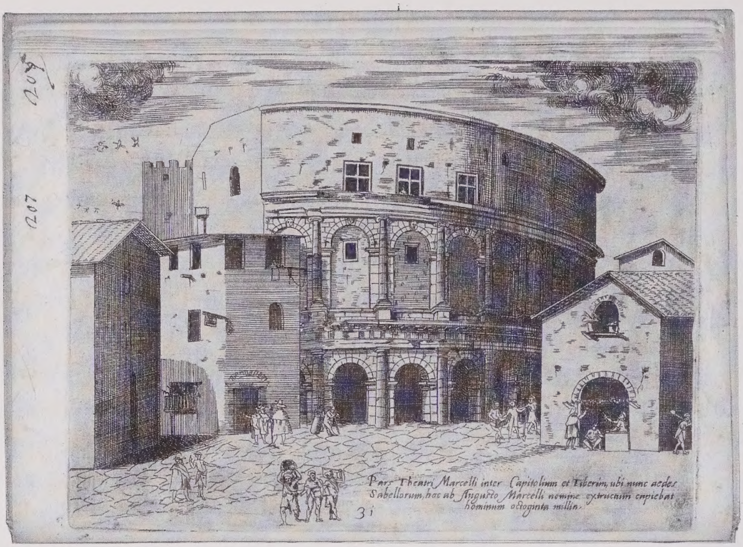
Little is known of Gamucci's life. He seems to have been an antiquarian and an architect, and may have had mathematical training, but *Le antichita della citta di Roma*, first published in 1565, is his only surviving work. Generally speaking, the antiquarian information in *Le antichita* is derived from existing sources, but the book stands out for its illustrations by Dosio, which record the appearance of the contemporary city.



Notwithstanding the focus suggested by its title, the book also contains some interesting observations on sixteenth-century works of art and architecture, including Michelangelo's fresco of the Last Judgment in the Sistine Chapel and Bramante's Tempietto at the church of San Pietro in Montorio. Gamucci's discussion of the Vatican is supplemented by an illustration featuring a fascinating glimpse of St. Peter's, still under construction. The construction of the basilica is indicated by the letter "C" in the illustration, an instance of Dosio's interest in making visual studies of ancient and modern architecture.

The Fisher's copy is from the edition of 1588, but retains the title page of the second edition of 1569.

- Giovanni Antonio Dosi (1533-ca. 1609), called Dosio. ***Vrbis Romae aedificiorum illustriumquae supersunt reliquiae / summa cum diligentia a Ioanne Antonio Dosio stilo ferreo vt hodie cernuntur descriptae et a Io. Baptista de Caualeriis aeneis tabulis incisis repraesentatae.*** [Romae? : s.n.], 1569.


209
207
Pars Theatri Marcelli inter Capitolium et Tiberim, ubi nunc aedes
Sabellorum, hoc ab Augusto Marcelli nomine extructum capiebat
hominum octoginta millia.
31

Dosio came to Rome from his native San Gimignano in 1548 and apprenticed as a goldsmith. His profession soon turned to sculpture, however, and he became particularly interested in the sculptural monuments of ancient Rome. Perhaps this interest, in combination with his work on various architectural projects in and around the city, led to his tremendous output of drawings and prints of ancient and modern monuments of Rome in the 1560s and 70s. Bernardo Gamucci's 1588 guide also features engravings based on Dosi's drawings.

The *Vrbis Romae aedificiorum* represents nearly contemporary work. It was compiled by Giovanni Battista Cavalieri, and dedicated to Cosimo I de'Medici. The engravings are fascinating for their unvarnished observation of the state of Roman ruins: rather than depict restored or otherwise idealised structures, Dosio has recorded the damaged stonework, the partial burial of monuments, and the encroaching vegetation. His views are peopled by peasants, travellers, and, in at least one instance, a figure who seems to represent an artist sketching. Such vignettes would become common in following centuries, but in Dosio's conception they are still wonderfully fresh.

The Fisher's copy bears the bookplate of the archaeologist Thomas Ashby in addition to that of Gilbert Bagnani.

CASE TWO

Publishers' guidebooks from the seventeenth to the eighteenth centuries

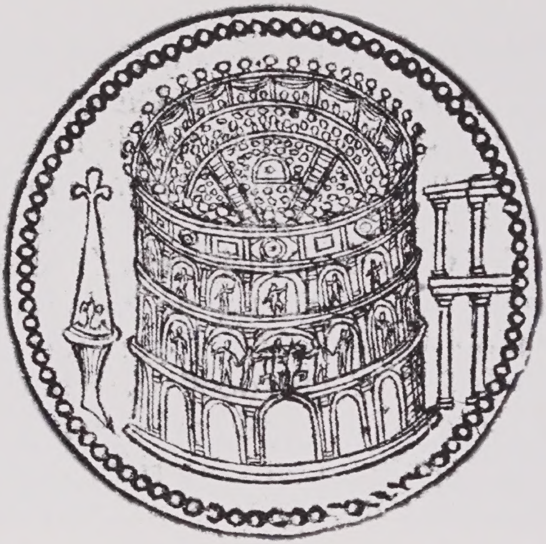
- Bartolomeo Marliani (1488-1566). ***Le antichita di Roma / di Bartolomeo Marliani, caualier di S. Pietro ; tradotte in lingua volgare da Hercole Barbarasa ...*** In Roma : Per Andrea Fei ad istanza di Pompilio Totti, 1622.
  On loan from the Centre for Reformation and Renaissance Studies,
  Victoria University, University of Toronto

Three versions of Marliani's book appear in Case 1, including the first edition of the Italian translation by Hercole Barbarasa in 1548. In the current context, this 1622 edition provides evidence of the continuing market for the works of original authors – even as the words of these same authorities were being recycled into newer general guidebooks, often by the same publishers. Girolamo Franzini, for instance, had published a Latin edition of Marliani's work in Venice in 1588.

Andrea Fei, the printer of this edition, was a significant publisher of guidebooks, including the works of Felini, Baglione, and Federico Franzini also on display in this exhibition. Pompilio Totti, the bookseller, would within a few years come out with his own compilation work on Rome's antiquities.

- Pompilio Totti (17th cent.). ***Ristretto delle grandezze di Roma.*** In Roma : Per Vital Mascardi, 1637.

The *Ristretto*, as its title suggests, is an attempt to condense the vastness of the sights of Rome into a small, convenient format, probably for a popular audience. In common with many seventeenth-century guides, its contents are neither original nor beautifully presented yet the book's compactness and its publisher's place in the history of guidebooks merit some attention. The *Ristretto* contains a guide to churches, proceeding according to *rione*, or districts, of the city; the three-day *Guida Romana*; and a listing of relics and holy sites in the principal churches. The emphasis is certainly on the



Christian pilgrim's requirements, but a brief account of antiquities is inserted at the end of the book. The whole is sparsely illustrated by compact and somewhat crude woodcut roundels, representing the crests of the city's *rione* along with a handful of sights.

Pompilio Totti was a bookseller and editor in Rome, and his work on the *Ristretto* was informed by past work in the publication of guidebooks. Totti had been involved in the publication of a 1622 Italian edition of Bartolomeo Marliani's guide by Andrea Fei, an example of which is in this exhibition. Perhaps inspired by this endeavour, Totti published his own guidebook to antiquities, *Ritratto di Roma antica*, in 1627 and 1633, on the title page of which he names Marliani as an authority. The *Ristretto*, appearing in 1637, may represent an attempt to capitalize on the continual demand for general guides to the city, yet its success as a publication is put into doubt by the non-existence of further editions. In any case, Totti was not finished with guidebook publication. He produced *Ritratto di Roma moderna*, a companion volume to the *Ritratto di Roma Antica*, in 1638; the two books were published in tandem in several further editions in the seventeenth century, and would later be adapted by the de'Rossi press and Roisecco.

FRANZINI GUIDES

Girolamo Franzini (1537-1596) and his heirs were responsible for the development of a particular tradition of publishers' guidebooks throughout the seventeenth century. Franzini seems to have been responding to the need for a new guide to Rome reflecting the changes to the city's fabric effected by Sixtus V in the years 1585-90. Important new churches, such as the Gesù, had recently been completed, while the rebuilding of S. Pietro continued, and a number of obelisks had been erected in important squares throughout the city.

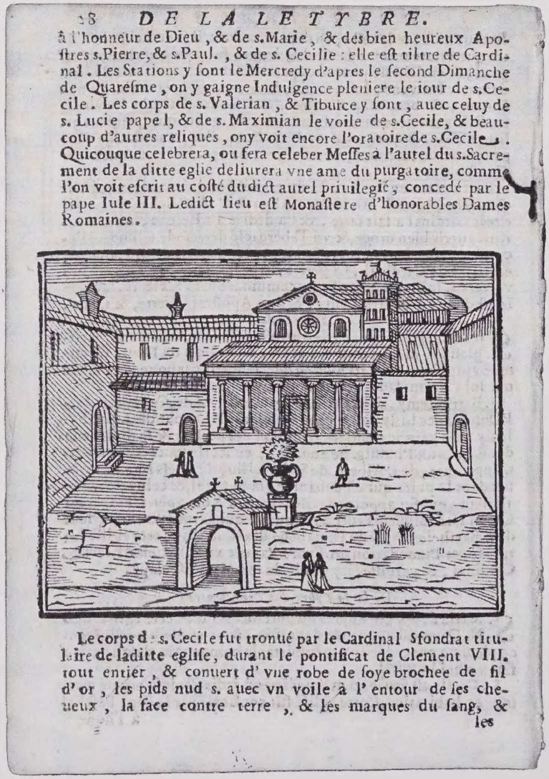
The unifying feature of Franzini guides, and their most distinctive aspect, is probably the illustrations, a series of small woodcuts debuted by Girolamo Franzini in 1588 and ultimately totalling over 380 in number. They depict Roman churches, antiquities, palaces, fountains and other sights, and were to appear in guidebooks by Franzini and his successors for the next century and more. It is for this extensive use that the illustrations are most notable. While somewhat crude and inaccurate – one church is frequently substituted for another, and their small size precludes much detail – the woodcuts have a certain charm.

Girolamo Franzini was a publisher based in Rome with substantial Venetian connections, whose output included legal and religious publications, but who is mainly known for his guidebooks. Knowledge of the Franzini heirs is sparse. Girolamo's brother Giovanni Antonio continued to publish the guidebooks after the former's death. Giovanni Domenico and Federico Franzini may be descendants, judging from their names and continued use of the woodcut illustrations, but little is known of these men.

The text at the heart of all Franzini guidebooks is largely adapted from *Le cose maravigliose*, which was essentially the *Mirabilia urbis Romae* translated into the vernacular. It first appeared in the mid-sixteenth century, and its popularity soared with the 1575 Jubilee as four editions are known in that year alone. To the "core" of the *Mirabilia* were usually added certain supplementary texts. The sixteenth-century architect Andrea Palladio's guide to the antiquities of the city, *L'Antichita della citta di Roma*, was a standard inclusion. Popular as well was the addition of *La Guida Romana*, a three-day whirlwind tour of the city which focused on antiquities (to the extent that it focused on anything at all). This slender guide originated in the 1550s, the work of Schakerlay Inglese, about whom next to nothing is known. Despite its improbable itinerary – to anyone acquainted with the city, the pace is breathtaking – the *Guida Romana* continued to be published, with slight variations, into the eighteenth century.

- Girolamo Franzini (1537-1596). ***Les merveilles de la ville de Rome, où il est traité des églises, stations, [et] reliques des corps saints qui y sont, avec la guide qui enseigne aux étrangers à aysement trouver les choses plus remarquables de Rome.*** À Rome : Impr. Mascardi, 1668.

Although it has the latest publication date of the Franzini guides in this section, this book represents the earliest form of Girolamo Franzini's guidebook publishing efforts. It is a French translation by Pompée de Launay of *Le cose maravigliose*, and maintains the structure and illustrations of Franzini's early editions of that work. The book is unified by an index which



28 *DE LA LETTYBRE.*

à l'honneur de Dieu , & de s.Marie , & des bien heureux Apoſtres s.Pierre, & s.Paul. , & de s. Cecilie : elle eſt tiltre de Cardinal . Les Stations y ſont le Mercredy d'apres le ſecond Dimanche de Quareſme , on y gaigne Indulgence pleniere le iour de s.Cecile . Les corps de s. Valerian , & Tiburce y ſont , auec celuy de s. Lucie pape l, & de s. Maximian le voile de s.Cecile, & beaucoup d'autres reliques , ony voit encore l'oratoire de s.Cecile . Quicouque celebrera, ou fera celeber Meſſes à l'autel du s.Sacrement de la ditte eglie deliurera vne ame du purgatoire, comme l'on voit eſcrit au coſté dudict autel priuilegié , concedé par le pape Iule III. Ledict lieu eſt Monaſtere d'honorables Dames Romaines.

Le corps d s. Cecile fut tronué par le Cardinal Sfondrat titulaire de laditte egliſe, durant le pontificat de Clement VIII. tout entier , & conuert d' vne robe de ſoye brochee de fil d'or , les pids nud s. auec vn voile à l' entour de ſes cheueux , la face contre terre , & les marques du ſang, & les

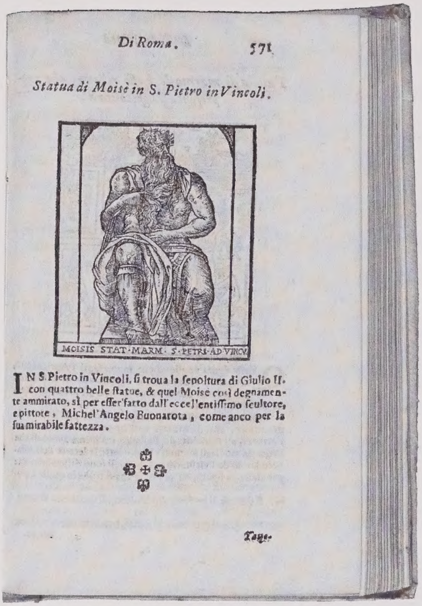
comprehends each of its sections, and by Franzini's woodcuts which are recycled as needed throughout the text. For example, an illustration of a not-to-be-missed antique landmark such as the Pantheon will be used both within the *Guida Romana* and in Palladio's guide.

- Pietro Martire Felini (ca. 1565-1613). ***Trattato nuovo delle cose maravigliose dell'alma città di Roma, ornato de molte figure, nel quale si discorre di 300 e più chiese.*** In Roma : Per Andrea Fei, 1625.

Felini was a monk in the order of the Servi di Maria, who in 1606 became prior of Santa Maria in Via, Rome. His scholarly interests included archaeological research and art, surely a major factor in his approach to the *Trattato nuovo*. The book was a substantial refiguration of a 1600 edition of *Le cose meravigliose* by Prospero Parisio. Felini's version, which first appeared in 1610, introduced an influential new itinerary for viewing the sights of the city, although in other respects it kept with tradition, including Palladio's *L'Antichita di Roma* and the *Guida Romana*. The book met with enough success to be reprinted in three subsequent editions by 1650, with contemporary Spanish and French translations.

Felini's careful treatment of contemporary monuments and works of art is a remarkable departure from earlier guides, and includes new information on baroque programs of building and ornamentation under recent popes. Some three hundred churches receive mention. Girolamo Franzini's woodcuts seem here to have been supplemented with newer illustrations in the same style, given scenes such as the completed façade of St. Peter's which would have to have been executed post-1612. Giovanni Domenico Franzini was partly responsible for the publication of Felini's book.

- Federico Franzini (17th cent.?). ***Descrittione di Roma antica e moderna: nella qvale si contengono chiese, monasterij, hospedali, compagnie, collegij, e seminarij, tempij, teatri, anfiteatri, naumachie, cerchi, fori, curie, palazzi e statue, librerie, musei, pitture, sculture, & i nomi de gli artefici.*** In Roma : Appresso Andrea Fei, ad istanza di Gio. Domenico Franzini ..., 1643.



Di Roma. 571

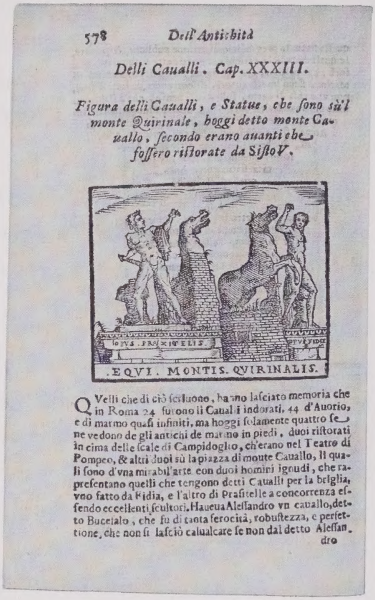
Statua di Moiſè in S. Pietro in Vincoli.

MOISIS STAT·MARM· S·PETRI·AD·VINCV.

IN S. Pietro in Vincoli, ſi troua la ſepoltura di Giulio II. con quattro belle ſtatue, & quel Moiſè così degnamente ammirato, sì per eſſer fatto dall'eccellentiſſimo ſcultore, e pittore, Michel'Angelo Buonarota, come anco per la ſua mirabile fattezza.

⁂

Tage-



578 *Dell'Antichità*

Delli Caualli. Cap. XXXIII.

Figura delli Caualli, e Statue, che ſono sù'l monte Quirinale, hoggi detto monte Cauallo, ſecondo erano auanti che foſſero riſtorate da Siſto V.

.EQVI. MONTIS. QVIRINALIS.

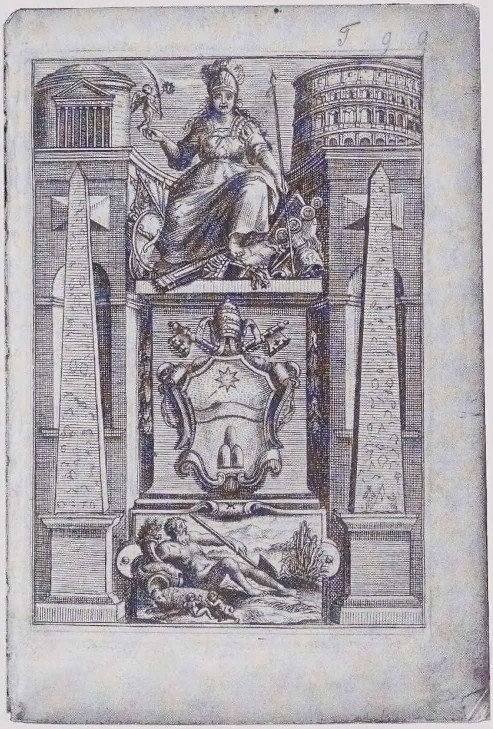
QVelli che di ciò ſcriuono, hanno laſciato memoria che in Roma 24 furono li Caualli indorati, 44 d'Auorio, e di marmo quaſi infiniti, ma hoggi ſolamente quattro ſe ne vedono de gli antichi de marmo in piedi, duoi riſtorati in cima delle ſcale di Campidoglio, ch'erano nel Teatro di Pompeo, & altri duoi sù la piazza di monte Cauallo, li quali ſono d'vna mirabil'arte con duoi homini ignudi, che rapreſentano quelli che tengono detti Caualli per la briglia, vno fatto da Fidia, e l'altro di Praſitelle a concorrenza eſſendo eccellenti ſcultori. Haueua Aleſſandro vn cauallo, detto Bucefalo, che fu di tanta ferocità, robuſtezza, e perfettione, che non ſi laſciò calualcare ſe non dal detto Aleſſan-

dro

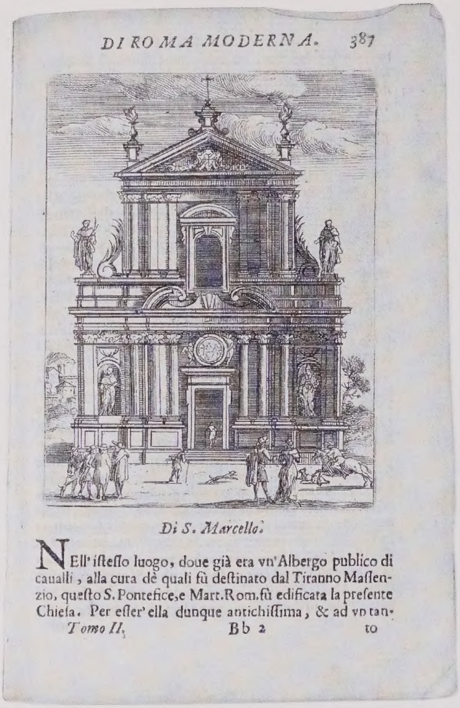
- Federico Franzini. ***Roma antica e moderna, nella qvale si contengono chiese, monasterij, hospedali, compagnie, collegij, e seminarij, tempij, teatri, anfiteatri, naumachie, cerchi, fori, curie, palazzi e statue, librerie, musei, pitture, sculture, & i nomi de gli artefici.*** In Roma : Per il success. al Mascar; a spese di Federico Franzini…, 1667-1668.

These two guides are editions of the same book, published twenty years apart. They represent a continuing demand for variations on this same format, even while the old *Le cose maravigliose* remained frequently in print. Federico Franzini's role as "author" could probably more accurately be termed an editorial function, as the text of the guides is highly derivative. It is interesting to note that the editions were published by two different prominent Roman printers, Andrea Fei and the heirs of Vitale Mascardi, both of whom collaborated with the Franzinis. Giovanni Domenico Franzini contributed to the financing of the 1643 edition. We can suppose that the ownership of the woodcut illustrations rested with either of these men. In the 1667-68 edition, Federico Franzini acted as bookseller, while the Mascardis printed the book.

- Filippo de'Rossi (fl. 1645). *Descrizione di Roma antica: formata nuouamente : con le autorità di Bartolomeo Marliani, Onofrio Panuinio, Alessandro Donati, Famiano Nardini, e d'altri celebri scrittori antichi, & antiquarij moderni, accennati nella lettera al lettore.* In Roma : Nella libreria di Michel'Angelo e Pier Vincenzo Rossi ..., 1697.



- Filippo de'Rossi. *Descrizione di Roma antica: formata nuouamente : con le auttorità di Bartolomeo Marliani, Onofrio Panuinio, Alessandro Donati, e Famiano Nardini, e d'altri celebri scrittori antichi, & antiquarii moderni, accennati nella lettera al lettore.* In Roma : Nella libreria di Michel'Angelo e Pier Vincenzo Rossi ..., 1708.



DI ROMA MODERNA. 387

Di S. Marcello.

NEll' iſteſſo luogo, doue già era vn' Albergo publico di caualli, alla cura dè quali fù deſtinato dal Tiranno Maſſenzio, queſto S. Pontefice, e Mart. Rom. fù edificata la preſente Chieſa. Per eſſer' ella dunque antichiſſima, & ad vn tan-

Tomo II. Bb 2 to

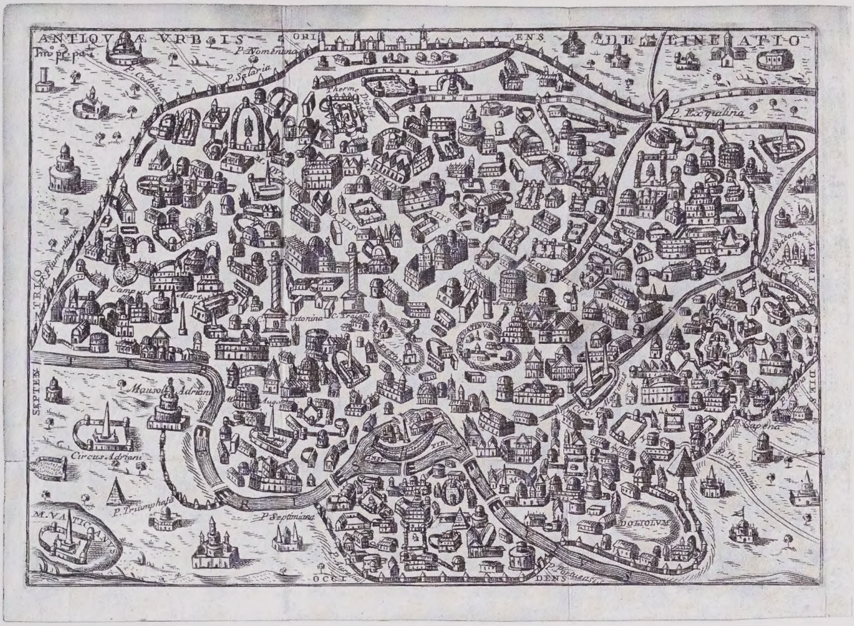
- Filippo de'Rossi. ***Descrizione di Roma moderna: formata nvovamente : con le auttorità, del Crd. Cesare Baronio, Alfonso Ciaconio, Antonio Bosio, e Ottavio Panciroli.*** Vol. 2. In Roma : Nella libreria di Michel'Angelo e Pier Vincenzo Rossi…, 1708.

  On loan from a private collection

- ***Roma antica, e moderna o sia nuova descrizione di tutti gl'edificj antichi, e moderni, tanto sagri, quanto profani della città di Roma.*** Vol. 1 [of 3]. In Roma : Appresso Gregorio Roisecco…, 1750.

  On loan from a private collection

In this series of publications, we can follow the popularity of Pompilio Totti's *Ritratto di Roma antica* and *Ritratto di Roma moderna* into the eighteenth century. Filippo de'Rossi, an editor and bookseller in Rome, began to publish Totti's twin guidebooks in 1645. By 1689, the titles had been taken over by Michelangelo de' Rossi, Filippo's heir, and were still being printed in a largely identical format.


ANTIQVAE VRBIS DELINEATIO
ORI ENS
OCCI DENS
P. Nomentana
P. Salaria
P. Exquilina
Campus Mart.
Antonina
C. Traiani
Mausol. Adriani
Circus Adriani
P. Triumphalis
P. Septimiana
M. VATICANVS
P. Portuensis
SEPTEN TRIO

The 1697 *Descrizione*, of which the first volume is featured here, represents a substantial reworking of the two books, as the change in title might suggest. Michelangelo and his brother Pier Vincenzo Rossi now claim the authority of several earlier authors, from ancient historians to sixteenth- and seventeenth-century antiquarians and modern writers on the city, several of whom are also featured in this exhibition.

The de Rossi guide saw four subsequent editions over the next three decades. Both parts of the 1708 edition are on display. The book has become a single edition in two volumes, containing more detailed, up-to-date information, particularly on modern Rome. The text has been expanded by some one hundred pages, the result of a more systematic treatment of major churches and the inclusion of new descriptions of several minor churches, private palaces and smaller secular buildings. These descriptions are enhanced by numerous new illustrations, in addition to a number of plates that have been reworked from Totti's old text.

The bookseller Gregorio Roisecco took over the two *Descrizione* volumes in 1739, printing them in an unchanged format. In 1745, however, he made a fundamental change to the book's format, and expanded its scope.

Roisecco's main innovation, obvious as it may now seem, was to integrate the descriptions of the ancient and modern city so that the two aspects could be followed in a single itinerary through the city. The combined tour still occupied two volumes, to which a third volume dealing briefly with Roman history and ancient topography was added. The copy on display here represents the first volume of the 1750 edition. Roisecco's ties to the earlier de Rossi editions are most apparent in his reuse of certain illustrations, such as those of the Ponte S. Angelo and the church of S. Paolo fuori le Mura.

- Giacomo Lauro (1584-1637). ***Splendore dell'antica e moderna Roma .... In questa ultima impressione abbellito di molti disegni ... ed aggiuntoui le descrittioni delle figure cauate dall' antichi medaglie de gl'imperadori, in ... latino, italiano, tedesco e francese ... dato alle stampe da Giovanni Alto ...*** In Roma : Appresso Vitale Mascardi, 1637.
  On loan from the Centre for Reformation and Renaissance Studies,
  Victoria University, University of Toronto

Although not a guidebook, this volume provides some visual context for the books in this section. Lauro was an engraver and publisher of prints who specialized in Roman plans and views. The work began its development in Latin as *Antiquae urbis splendor*, in three parts dated 1612-1615, all of which depicted reconstructions of ancient monuments. Frequent editions followed, some accompanied by further views of churches, palaces and gardens of Rome. In this version, Giovanni Alto (according to himself a Swiss Guard) has brought together three books of Lauro's antique views together with a fourth containing views of the modern city. Alto claims to have re-ordered the sequence of views in a more sensible way, and to have added certain monuments. His professed audience is nations "oltramontane" – across the Alps – and for them he has added translations of the Latin captions of Lauro's plates in French, German, and Italian.

CASE THREE

Topography continued: the seventeenth to the nineteenth centuries

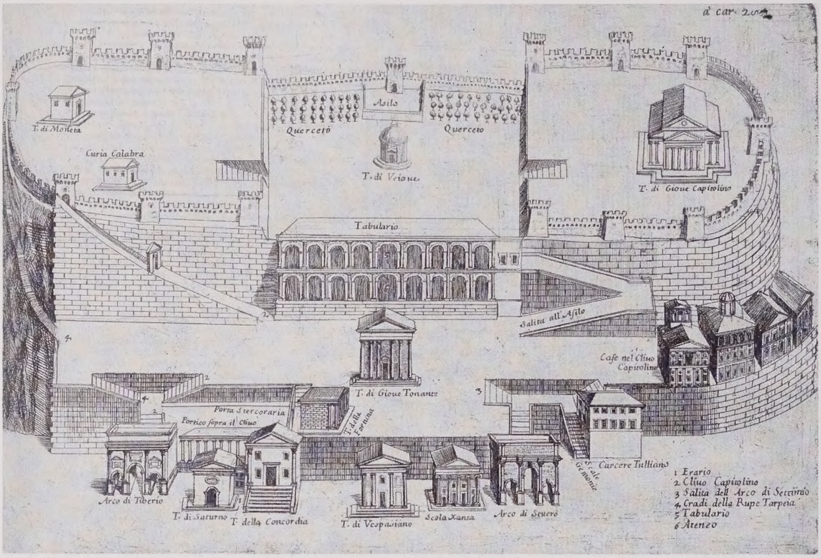
- Alessandro Donati (1584-1640). ***Roma vetus ac recens utriusque aedificiis ad eruditam cognitionem expositis.*** 3 editio. Romae: Bibliotheca fratrum de Rubeis, 1725.
  On loan from a private collection

While not particularly original, Donati's book is impressive for its scholarship; it is counted among the important publications on topography in the seventeenth century. The first edition appeared in 1638, and Donati's name soon became cited as an authority by guidebook publishers. Donati was a Jesuit based in Rome, an author of theological poetry and literary theory. He dedicated *Roma vetus ac recens* to Pope Urban VIII, whose great building programs transformed many areas of the city.

The first three "Books" of the four-part volume are devoted to the topography of ancient Rome, while Book Four gives the history of Christian buildings. The text is filled with quotations from ancient authors, which are printed in italics with their sources provided in the margins. The first three books are illustrated with etchings of monuments, both reconstructions and contemporary views of ruins, and of Roman coins and inscriptions. The edition on display features lovely vignettes at the head of each Book, with historiated capitals and ornate tailpieces. It also includes a remarkably thorough index, "rervm memorabilivm," of both ancient and Christian sites, and an index of illustrations.

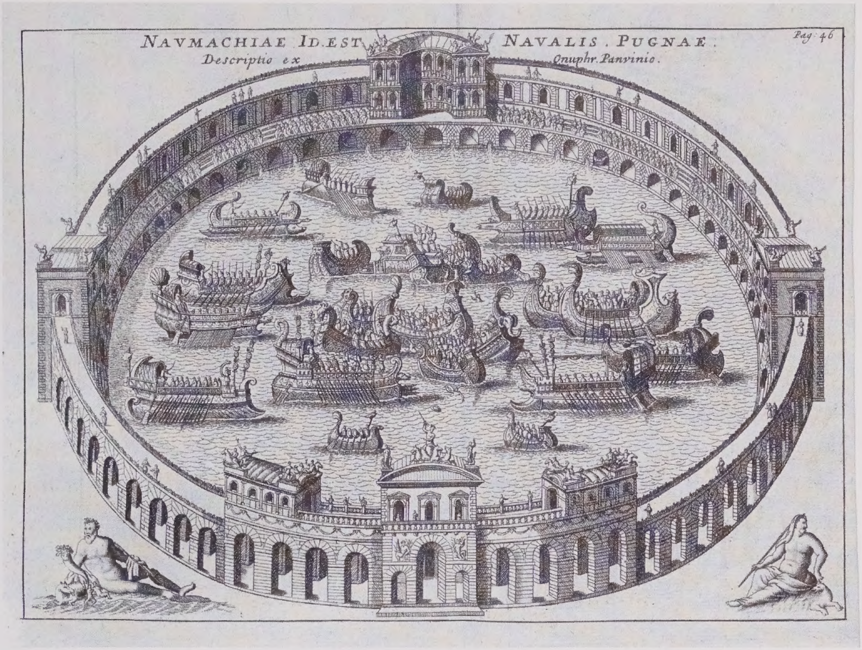
- Famiano Nardini (1601-1661). ***Roma antica.*** In Roma : Per il Falco, a spese di Biagio Diuersino, e Felice Cesaretti, 1665.

Famiano Nardini's survey of the ancient city is perhaps the most important of the seventeenth century. In his preface, he allies himself with preceding authors, including Flavio Biondo, Marliani, and Donati, all of whom are featured in this exhibition. Nardini's stated aim is to recreate for the reader Rome's ancient greatness. The eight "books" of his account commence


a car. 202
T. di Moneta
Curia Calabra
Querceto
Asilo
Querceto
T. di Veioue.
T. di Gioue Capitolino
Tabulario
Salita all'Asilo
Case nel Cliuo Capitolino
T. di Gioue Tonante
Porta Stercoraria
Portico sopra il Cliuo
T. della Fortuna
Arco di Tiberio
T. di Saturno
T. della Concordia
T. di Vespasiano
Scola Xanta
Arco di Seuero
Scale Gemonie
Carcere Tulliano
1 Erario
2 Cliuo Capitolino
3 Salita dell Arco di Settimio
4 Gradi della Rupe Tarpeia
5 Tabulario
6 Ateneo

with the history of Rome, and proceed by region through the city. While much of his information is in line with that of earlier topographers, Nardini has the distinction of being the first to identify correctly the temple of Venus and Rome. The book is enhanced by two extensive indices of monuments. In contrast to Alessandro Donati, Nardini wrote in Italian, perhaps in an effort to make his book more accessible or saleable.

Almost nothing is known of Nardini's life, beyond the fact that he was an archaeologist based in Rome. *Roma antica* is his chief claim to fame, although he did not even live to see it published. The after-life of the book is impressive: following two more editions before the end of the seventeenth century, it became an inclusion in Graevius' *Thesaurus*. The 1818 scholarly edition of Nardini by archaeologist Antonio Nibby is also displayed in this case, and publishers of popular guidebooks, including the Rossis and Roisecco, had begun to name Nardini as an authority by the late seventeenth century. In his great *Roma nell'anno MDCCCXXXVIII*, Nibby paid Nardini a further tribute in naming his work as one of the four most important guidebooks for original contributions to Roman topography.


NAVMACHIAE ID.EST NAVALIS . PUGNAE .
Descriptio ex Onuphr. Panvinio.
Pag. 46

- Basil Kennett (1674-1715). ***Romae antiquae notitia, or, The antiquities of Rome.*** London : A. Swall and T. Child, 1696.

Basil Kennett spent much of his life at Corpus Christi College, Oxford, where he was a fellow and served briefly as president in the year before his death. Kennett's first-hand experience of Rome was fleeting, part of a journey home after a period spent in Livorno as chaplain to the English factory; in any event *Romae antiquae notitia* preceded this adventure and was written entirely from secondary sources.

In part two of the book, Kennett deals with Roman topography. His approach is largely based on the work of Onofrio Panvinio, a widely published mid-sixteenth century topographer, in terms of its division of the city into regions and the categorical description according to kinds of structures. Kennett's illustrations are derived from semi-scholarly reconstructions of monuments such as those by Giacomo Lauro. The book was extremely successful, seeing nearly twenty editions and reprints within the eighteenth century, and several embellished editions in the nineteenth century.

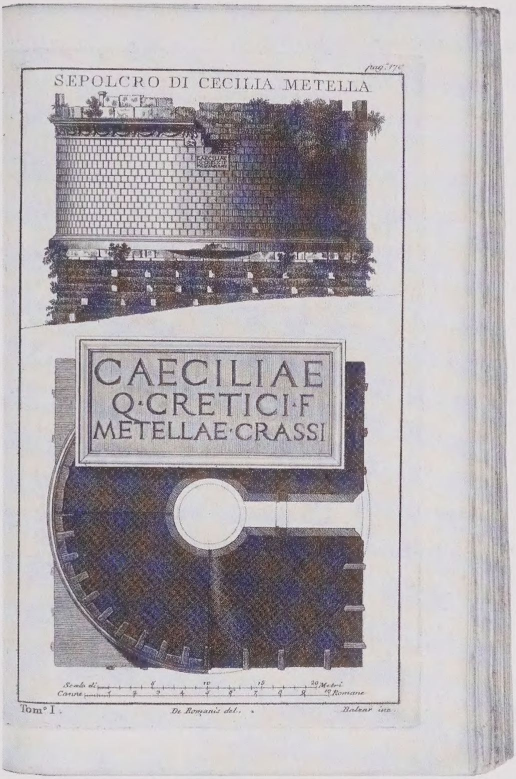
- Andrew Lumisden (1720-1801). ***Remarks on the antiquities of Rome and its environs, being a classical and topographical survey of the ruins of that celebrated city. Illustrated with engravings.*** London : Printed by W. Bulmer, and sold by G. Nicol, 1797.

Lumisden, a Jacobite, trained as a lawyer but took a position as private secretary to Prince Charles Edward at the start of the Stuart uprising of 1745. He accompanied the prince throughout this campaign, and was left to fend for himself as a traitor to the Crown at its unsuccessful conclusion. Following various daring evasions of authorities in Scotland and England, Lumisden travelled to France and then to Rome in 1757, where he was appointed under-secretary to the Chevalier de St. George. He remained in the city until 1769. Towards the end of this stay, Lumisden was kept busy assisting the drunken and ailing Bonnie Prince Charlie. Paris then became his primary residence, where he lived off the interest from his father's estate and undertook various literary pursuits. His pardon was granted in 1778, leaving him at last free to visit Scotland. The 1797 edition is the first of *Remarks on the antiquities of Rome*, and reflects Lumisden's more than passing acquaintance with the city.

Lumisden's book shows the influence of the travel account genre (see Case six), as he recounts his topographical observations in a detached first person voice. The book proceeds according to a mixture of regional and topical headings, providing detailed information on each monument including the findings of several earlier authors. Lumisden also provides the requisite illustrations of select ground plans of ancient structures. One of his most interesting inclusions is the description of the discovery of a fine Roman sarcophagus at the church of San Lorenzo fuori le mura, featuring a large illustration of the item.

The Fisher copy is notable for its provenance as belonging to Lumisden's nephew Thomas Lumisden Strange.

- Famiano Nardini (1601-1661). ***Roma antica di Famiano Nardini… riscontrata, ed accresciuta delle ultime scoperte, con note ed osservazioni critico antiquarie di Antonio Nibby.*** Vol. 1. Roma : Nella stamperia De Romanis, 1818.
  On loan from a private collection


pag. 170
SEPOLCRO DI CECILIA METELLA
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Even as professional archaeology began to reach maturity in Rome, and new excavations shed different light on accepted knowledge, the efforts of certain earlier antiquarians persisted as valuable in their own right. The archaeologist Antonio Nibby produced this annotated edition of Famiano Nardini's *Roma antica* in 1818, revisiting Nardini's efforts in the light of contemporary excavations. Nibby had founded two distinguished archaeological academies by the time he produced his edition of Nardini. He would go on to become Public Professor of Archaeology at the University of Rome and to head the excavations of the south-west portion of the Roman Forum.

Nardini's text has been supplemented with reprints of many of the original engravings, and with engravings based on drawings by Antonio De Romanis, architect and fellow academy member. Nibby's contributions take the form of careful footnotes which reflect more recent discoveries and compare Nardini's research with classical authors and other writers.

- Carolus Ludovicus Urlichs, ed. (1813-1889). ***Codex urbis Romae topographicus.*** Wirceburgi : Ex aedibus Stahelianis, 1871.
  On loan from a private collection

Urlichs' book is a scholarly compilation and index to early works on Roman topography. It is really a secondary source, in contrast to other books in this section, but it permits us to return to the origins of topographical studies even as it stands as an achievement of modern scholarship. Urlichs makes detailed studies of codices containing works such as Publius Victor's survey of the city, the *Itineraria urbis*, and the *Graphia aureae urbis Romae*. He reprints the text of these brief topographies, together with notes comparing variations among different copies. His scholarly commentary, which emphasises the importance of these early studies of Rome's ruins, is entirely in Latin.

- Domenico de Rossi (17th-18th cent.). ***Romanæ magnitvdinis monvmenta.*** Romæ : Domenico de Rossi, 1699.
  On loan from St. Michael's College Library

This volume, which could be characterised as a topographical view-book, represents Giacomo Lauro's work (see Case 2) in a different guise. The artist's plates are now reprinted by publisher Domenico de Rossi, and gone are the three-language translations and the elaborate dedicatory titlepages of the 1637 edition. Lauro's views now appear in a different sequence, and are supplemented by a number of more recent antique reconstructions by Pietro Sante Bartoli (1615-1700), an accomplished engraver of Roman monuments. These newer illustrations are in a slightly different vein: their visual aspect is more precise and academic, while Latin explanatory text is kept to a minimum. Several reconstructed cross-sections of buildings are included.

- Antonio Bosio (1575-1629). ***Roma sotteranea; opera postvma.*** [Roma] : G. Faccioti, 1632.
  On display in the Reading Room

Roma sotteranea is an instance of a more specialized, scientific type of archaeological guide which began to appear in the seventeenth century. Antonio Bosio moved to Rome from Malta at the age of twelve, and commenced studies in law at La Sapienza University. His interests soon turned to church history, perhaps in keeping with Counter Reformation tendencies in scholarship. In 1593, he commenced a series of surveys of Rome's catacombs which were to lead to early drafts of *Roma sotteranea* by 1610. Over the course of the next two decades, some 200 reproductions of the early Christian paintings and inscriptions found in the course of excavations were executed by Angelo Santini and Santi Avanzino for eventual inclusion in the book.

The work was finally published in 1632 in a posthumous edition, according to the terms of Bosio's will. It was revised by Giovanni Severani (author of *Memorie sagre delle Sette Chiese*, 1630), with new research by Ottavio Pico and plans by Gaspare Berti and Francesco Contini. There was enough demand for a second edition in 1650, and a Latin adaptation of the text by Paolo Aringhi saw several more editions. Bosio's name is frequently cited as an authority in guidebooks by later publishers, including Michelangelo and Pier Vincenzo Rossi, and Gregorio Roisecco. Thus, although the weighty folio edition is obviously ill-suited for *in situ* study of the Roman catacombs, Bosio's influence on the substance of later popular guidebooks can easily be traced.

- Antoine Babuty Desgodets (1653-1729). ***Les edifices antiques de Rome / dessines et mesures tres exactement par Antoine Desgodetz.*** A Paris : Chez Iean Baptiste Coignard, 1682.
  On display in the Reading Room

Desgodets set off from Paris to Rome by sea as a promising young architect on a royal bursary. His arrival was unfortunately delayed by a six-month imprisonment by Tunisian pirates who intercepted his ship. Having at last gained Rome in 1676, apparently undeterred, he proceeded for the following two years to make architectural studies of the city's ruins. He returned to an illustrious architectural career in his native country, with royal patronage and a nine-year tenure as Professor at the Academy of Architecture in Paris.

The prints of Desgodets' studies of the ruins, later published in *Les edifices antiques de Rome*, are characterised by the precision of an architect's eye. Desgodets is not interested in the current ruined state of the buildings he studies, or in their incidental surroundings in his own time. Rather, he concentrates on proportion and ornament, recording the details of structures with care and exactitude. His work is notable for its conclusion that the ancient orders of architecture were not as strictly proportioned as earlier architects had believed. For its careful documentation and reconstructions, Desgodets' book is an important early contribution to the field of archaeology.

- Giovanni Battista Nolli (1701-1756). ***Nuova pianta de Roma data in luce da Giambattista Nolli l'anno M DCC XLVIII.*** [Roma : s.n.], 1748.
  On display in the Reading Room

Nolli was an architect and surveyor who came to Rome from Como in 1736. He spent eight years surveying the city in preparation for the large map of Rome in this volume, which was measured and drawn by him and engraved by Rocco Pozzi Romano, Pietro Campano da Soriano, and Nolli's son Carlo. The map also formed the basis for an important smaller map of the city, also included in this volume. In both maps, Nolli presents an up-to-date plan of the modern city.

Nolli's predecessor in this was Leonardo Bufalini, who had authored a plan of the city in 1551. By way of acknowledgement, a copy of the Bufalini plan is usually bound together with Nolli's large map. Another influence seems to be the ancient Forma Urbis, the marble plan of Rome which shows the ground plans of antique monuments. In his map, Nolli provides ground plans of known monuments where possible, including plans of major churches and public buildings. He labels 1320 items of interest, keyed to a separate index.

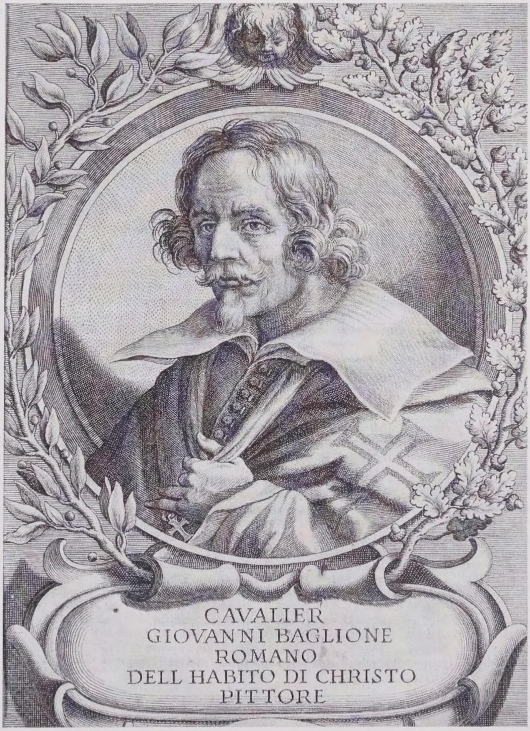
While presenting a remarkably accurate plan of the city, Nolli's map is rich and fanciful in its visual aspect. The lower edges of the plan are rendered illusionistically, as if curling away from an elaborate scene at the very bottom. On the left, an allegory of ruined antique Rome is presented with a pastiche of ancient monuments; on the right, we see a triumphant modern Rome enthroned against a background of S. Pietro, the Campidoglio, and S. Giovanni in Laterano. Nolli's map, though it enjoyed a limited commercial success, would prove to be influential on future city plans for decades.

CASE FOUR

Art guides and view books

- Giovanni Baglione (1571-1644). ***Le vite de' pittori, scvltori et architetti, dal pontificato di Gregorio XIII del 1572, in fino a' tempi di Papa Vrbano Ottauo nel 1642.*** Roma : Nella stamperia d'Andrea Fei, 1642.

Baglione's *Vite* is a biographical account of artists active in Rome during his lifetime – roughly the late Renaissance to the beginnings of the high baroque style. Despite its different focus, however, the *Vite* fits into an exploration of guidebook history on a few accounts. Firstly, Baglione was the author of *Le nove chiese di Roma*, a comprehensive artistic and historical guide to nine principal churches of the city. Secondly, his account of artists in the *Vite* is



without parallel for its detail and accuracy in listing important works by painters, sculptors and architects which had transformed the fabric of the city in preceding decades. Filippo Titi's guide, two versions of which are also on display, owes much to Baglione's factual groundwork, as do the works of other later authors. Finally, the clever conceit of the *Vite* is its structure as a dialogue between a foreigner and a Roman gentleman, in which, over the course of five days, the account of contemporary artists unfolds. The idea of a five-day overview of the city's artistic treasures likely owes something to the structure of a guidebook.

The *Vite* is also something of a work of self-promotion. Baglione himself was a painter who had collaborated on important projects such as the decoration of the Cappella Paolina in S. Maria Maggiore. His style was variable, at times showing the influence of Caravaggio's work and at others recalling late Renaissance modes. The general consensus of art historians is that Baglione failed to find his own successful idiom in the baroque period. The book, which deals otherwise entirely with artists no longer living, ends with an account of the author's life and work, ostensibly by printer Andrea Fei.

- Filippo Titi (1639-1702). ***Stvdio di pittvra, scoltvra, et architettvra, nelle chiese di Roma.*** In Roma : Per il Mancini, 1674.

At the time that he wrote this influential guide to painting, sculpture and architecture in Rome's churches, Filippo Titi was a well-connected abbot in Città di Castello with a good background in painting and mapmaking. Titi, who came from a noble family, had become a priest in 1658 and proceeded to study theology in Rome. His studies in painting began around the same time, with practical instruction from the painter Virgilio Ducci. From the 1660s onwards, Titi also created a number of topographical maps of Rome and its environs. Titi's important patron in his work was Cardinal Gasparo Carpegna, who became Vicar of Rome in 1671 and as such was in charge of maintaining the city's works of art.

Titi is explicitly concerned with the traveller's convenience in carrying the guide. He justifies the exclusion of the smallest and least significant churches by stating his wish that his book should be readily carried in a pocket – as, indeed, it might be.

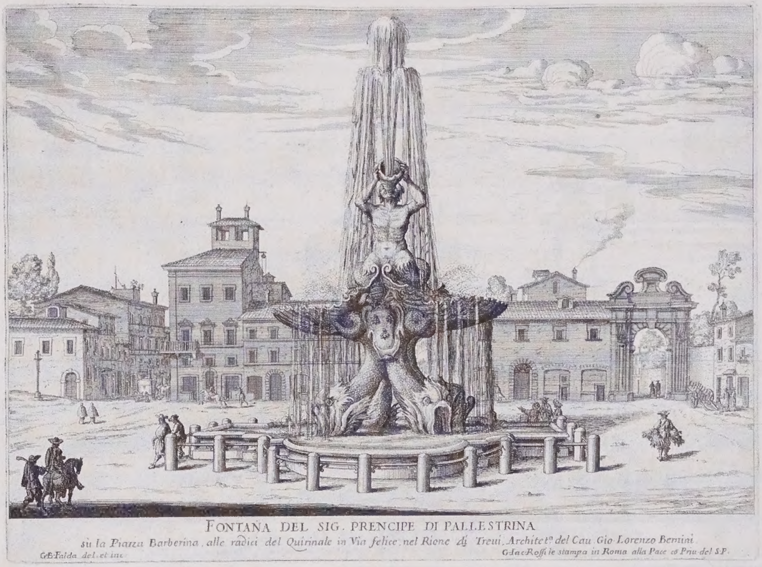
> *Ti maravigliarai, cortese Lettore, ch'io habbia volsuto restringere in così picciolo Volume le grandezze di trè Arti così riguardevoli, cioè Pittura, Scoltura, e Architettura...*

Titi follows a careful route among the churches of Rome, beginning with St. Peter's as the most important but proceeding in a more or less viable continuous route. His approach is a remarkable departure from that of then-popular guides to churches: the text is thorough and methodical, given its compact nature, in listing the works of art and their creators in each church. In this methodology, it has been observed, Titi was probably influenced by Baglione's much briefer guide to churches. Outside of the preface, Titi introduces little personal commentary into the text and avoids aesthetic judgments. The book is additionally remarkable for its alphabetical index of churches, providing the user ready access to any description.

Titi's guide was republished twice in his own lifetime, including a 1686 version in which he updated the work with more current information. Further posthumous editions appeared in the eighteenth century, of which the most important, updated by Bottari, is also featured in this case. The influence of Titi's approach and even of his route through the city may be seen in some later publishers' guidebooks including those of the Rossi house.

- Giovanni Battista Falda (1648-1678). ***Le fontane di Roma nelle piazze, e lvoghi pvblici della citta, co lo loro prospetti, come sono al presente. Disegnate, et intagliate da Gio. Battista Falda. Date in luce con direttione, e cura da Gio. Giacomo de Rossi.*** Roma : [s.n. 1675-91?]

Giovanni Battista Falda (1648-1678) executed numerous engraved views of churches, fountains and gardens in Rome and its environs, many of which celebrate the artistic initiatives of Pope Alexander VII. The engravings in *Le fontane di Roma* reflect a heightened interest in the city's fountains, arising from the many works executed by Gianlorenzo Bernini and followers in the early-to-mid seventeenth century. Rome, of course, had been fed by aqueducts from ancient times, and had a long tradition of ornamental public fountains. Bernini's work nonetheless had a transformative effect, initiating a distinctly Roman tradition of dynamic sculptural and water elements,


FONTANA DEL SIG. PRENCIPE DI PALLESTRINA
sù la Piazza Barberina, alle radici del Quirinale in Via felice, nel Rione di Treui. Architet.to del Cau. Gio Lorenzo Bernini
G.B.Falda del. et inc.
G.Iac.Roſſi le stampa in Roma alla Pace cō Priu. del S.P.

often responding to surrounding public spaces. Falda's sometimes stiff representations perhaps fail to do justice to the theatricality of many of these fountains, but his collection of engravings is evidence of the new regard for these monuments. The work is edited by Giovanni Giacomo de Rossi.

- Robert Samber (b. 1682). ***Roma illustrata: or, A description of the most beautiful pieces of painting, sculpture, and architecture, antique and modern, at and near Rome.*** London : Printed for W. Chetwood and S. Chapman, 1722.
  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

Robert Samber's *Roma illustrata* is an unabashed plagiarism of a book by François Raguenet, *Les Monuments de Rome*, published in Paris in 1700. Samber's dubious "oeuvre" included medical treatises, fables and fairy tales, and erotica. In the prefaces to his various works, he claimed variously to be a Fellow of the Royal Society, a friend of Isaac Newton, a philosopher and a doctor. In reality, Samber was outstanding only for his translation and his plagiarism; he would go on to become one of the stable of plagiarists of the notorious London publisher Edmund Curll. Samber's choice of work for plagiarism is interesting, and as Roger Greaves has observed, his work as a translator introduced many French publications to England in an age when the French were not generally well-liked in that country.

In 1705 Samber, a Catholic, departed for the English Jesuit college in Rome, where he failed to complete his education, but may have gained a good first-hand knowledge of the city. By 1716, he is known to have returned to London, evidently with a good grasp of French. Samber claims in his Preface to *Roma illustrata* to have been engaged in a book on Roman sights before he encountered Raguenet's work. Since the latter was very much what he wanted to publish, and since he had become too busy to complete his own writing, he alleges that he thought it would be useful to present the English public with something modelled closely after Raguenet. Samber's original contributions to the text amount to a few more lies: he conceals some of his own Catholic background in the book, claiming to be an alumnus of Oxford, and ostentatiously omits discussion of any works that might seem idolatrous to Protestant eyes and ears.

Despite its dishonest origins, which are entertaining in their own right, *Roma illustrata* is interesting as an instance of a guidebook with an artistic focus. It focuses in considerable depth on a selection of works of painting, sculpture, and architecture, both ancient and modern, offering thoughtful descriptions and thereby an insight into the aesthetic view of Samber's – or more accurately Raguenet's – time.

- Jonathan Richardson Sr. (1665-1745) and Jonathan Richardson Jr. (1694-1771). ***An account of some of the statues, bas-reliefs, drawings and pictures in Italy, &c. with remarks.*** London : Printed for J. Knapton…, 1722.
  On loan from McMaster University Libraries

This book is based upon the travels of Jonathan Richardson Jr., who went to Italy in 1721. The account of his travels represents the first attempt by an English author to make a catalogue of the works of art of a foreign country. Jonathan Richardson Sr., a highly-regarded portrait painter, was integral to the transformation of his son's letters into a coherent account. Despite never having set foot in Italy, he composed the book based on the letters and on his own library and print collection.

On page 134, the Richardsons describe Bernini's sculpture of Apollo and Daphne. Regarding Apollo, they write, "His air is Wild, and Fearful; his Lips a little open as panting for Breath, and after all his Pains he just touches her timorously, and draws back his Arm a little, by which is seen the greatest Respect, mixt with the greatest Passion." Richardson Jr., as conveyed through his father's text, appears to be an observant traveller and the book's descriptions of works of art are frequently evocative. The quotation is taken from the account of a visit to the Palazzo Farnese, and forms part of a digression on beauties and characters of sculpture while contemplating the Medici Venus. While evidently sensitive to the beauty of Bernini's sculpture, the Richardsons' taste sways them toward preferring the more classical Venus.

- Filippo Titi (1639-1702). ***Descrizione delle pitture, sculture, e architetture esposte al pubblico in Roma / opera cominciata dall'abate Filippo Titi da Città di Castello, con l'aggiunta di quanto è stato fatto di nuovo fino all'anno presente.*** In Roma : Nella stamperia di Marco Pagliarini, 1763.
  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

This edition of Titi's guidebook is probably the most important of the later editions. Its contents have been substantially corrected and augmented, in order to reflect the inevitable changes in the decoration of the city's churches over the nearly ninety intervening years. This process is explained in a complicated publisher's note on "Aggiunte e correzioni":

> *La natura di quest'Opera è quasi simile al Calendario, che ogni anno si muta... Quindi è, che questo libro stampato dal Titi la prima volta l'anno 1686., fu ristampato poi nel 1708. con aggiunte, come si è detto a cart.x.; ma rimase anche questa ristampa mancante, onde fu ristampato nel 1721.*

Then, the publisher explains, the whole thing had to be written over again. The 1763 edition suffered various delays in its process of publication, taking some twenty years from start to finish. The publisher suggests that this circumstance should necessitate the book-buying public to re-invest: "bisognerebbe ricomporre, e ristampare, e ricomprarlo di nuovo, e getter via quello comprato tanti anni addietro." The pagination in this edition follows several different sequences, reflecting its complicated and piecemeal origins.

The original contributions to the 1763 edition were overseen by Giovanni Gaetano Bottari, the great eighteenth-century historian, theologian, and art theorist. Titi's work has been expanded to include works of art in palaces, colleges, hospitals, gardens and fountains. A 50-page index to the contents of the Capitoline museum follows, based on Bottari's catalogue to that collection.

- Michelangelo Prunetti (fl. 1786-1825). ***Saggio pittorico*...** In Roma : Per Gio. Zempel, 1786.
  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

Michelangelo Prunetti's treatise is largely a work of art theory and criticism, but it contains an interesting "guide" to art works in Rome. The book has four parts, including a general survey of the history of art and an essay on connoisseurship. The fourth section is an "analytical examination" of the most famous and celebrated paintings and frescoes in the churches and palaces of Rome. With the thorough index which concludes the book, these critical descriptions could thus serve a traveller as a portable guide to certain art works in the city. The Art Gallery of Ontario's copy is a lightweight and probably inexpensive paperback edition.

Facts about Prunetti's life are elusive. He seems to have had diverse interests, publishing not only works of art theory and guidebooks, but also a number of libretti for popular opera. Two of his art-related books are represented in this exhibition; he also wrote an account of the paintings in the Palazzo Farnese and the Farnesina, and a guide to art and antiquities in the entirety of Italy. A second edition of the *Saggio pittorico* appeared in 1818, including selected lives of painters active in Rome.

- Michelangelo Prunetti (fl. 1786-1825). ***L'Osservatore delle belle arte in Roma, ossia esame analitico de' monumenti antichi, e moderni, spettanti alla pittura, scultura, e architettura tuttora esistenti nelle chiese, gallerie, ville ed altri luoghi dell'alma città di Roma.*** Vol. 2. In Roma : Dalli Torchi di Crispino Puccinelli a S. Andrea della Valle, 1811.

  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

This book is the second volume of Prunetti's guide to Rome's art treasures, and as such treats only the western half of the city. *L'Osservatore delle belle arte in Roma* is not so much analytical, as its title claims, as fairly exhaustive, since Prunetti for the most part avoids judgments of quality. He deals with both antique and modern sights, but the focus is definitely on works of art rather than other aspects of the city. Separate indices are provided for antique and modern works.

The Art Gallery of Ontario's copy is of interest for its elaborate autograph dedication to Count Camillo de Tournon by Prunetti himself. Tournon (1778-1833), son of an officer in the French guard, was Prefect of Rome under Napoleon from 1809 to 1814. In spite of the daunting administrative challenges he faced in that role, he seems to have immersed himself in various archaeological projects. He conceived of an archaeological park to run from the Capitoline to the Alban Hills, to be realized under the direction of artists Luigi Canina and Antonio Canova. None of this grand scheme was realized.

- Domenico Pronti (fl. 1790-1810). ***Nuova raccolta di 100 vedutine antiche della città di Roma e sue vicinanze, incise a bulline.*** 2 vols. Roma : [Domenico Pronti, ca. 1800].

  On loan from a private collection

Pronti's small views of Rome seem to have supplied an increasing demand for compact and affordable books of images of the city. In no way as beautiful or refined as earlier small views by Piranesi, such as those illustrating Ridolfino Venuti's guidebook, Pronti's engravings are nonetheless often interesting. Included in Volume II are a series of unusual views inside the Pio-Clementine Museum in the Vatican, providing a rare contemporary glimpse inside this stellar collection of antique sculpture. The former rooms of the papal palace had been converted into a museum in the 1770s by Michelangelo Simonetti, and so were a relatively new attraction.

- Giovanni Battista Cipriani (1766-1839). ***Degli edificj antichi e moderni di Roma, vedute in contorno.*** Roma : [s.n.], 1817.
  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

Giovanni Battista Cipriani, apparently a real lover of the city, devoted his life to the study and depiction of Rome's architecture, both ancient and modern. His broad education included training as an architect, yet he seems barely to have practiced. Rather, he made extensive first-hand visual studies of the city's ruins, and produced notable collections of prints. These included an eight-day architectural itinerary to Rome rendered entirely in minute, exquisite depictions of the façades and ground plans of the city's most beautiful structures (*Itinerario figurato negli edifici più rimarchevoli di Roma*, 1835). The artist's efforts also extended to writing, publication, and topography.

Cipriani's etching style was versatile. He could work in the involved chiaroscuro style that prevailed in his day, or he could create spare, linear representations. The views in *Degli edificj antichi e moderni di Roma* are an instance of the latter style: almost naïve at first glance, the etchings reward a second look. They include precise details, and feature novel compositions and seldom-depicted subjects. Cipriani was a neoclassicist, and admired as well the work of Renaissance architect Andrea Palladio, an edition of whose *Five orders of architecture* he edited and published in 1801. A preoccupation with classical motifs is sometimes evident in Cipriani's choice of details.

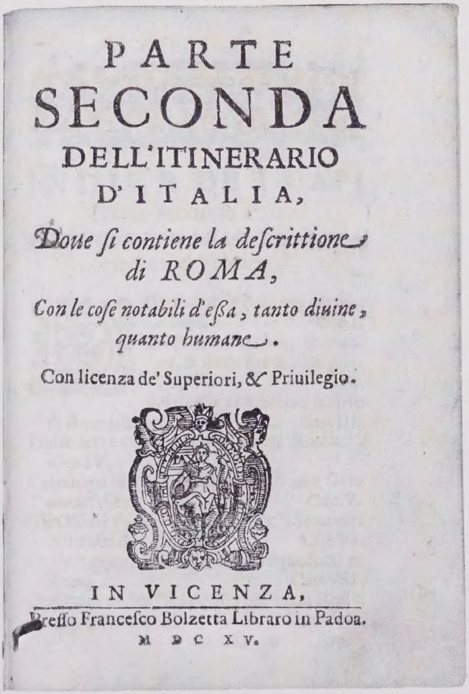
- Giovanni Giacomo de Rossi (17th cent.). ***Insignivm Romae templorvm prospectvs exteriores interioresqve a celebrioribvs architectis inventi nvnc tandem svis cvm plantis ac mensvris.*** [Romae: A Io. Iacobo de Rvbeis], 1684.
  On display in the Reading Room

This magnificent architectural view book was compiled by publisher Giovanni Giacomo de' Rossi, employing prints by a number of artists, including Giovanni Francesco Venturini. The book, dedicated to Cardinal Gaspare de Carpineo, is intended as a celebration of Roman churches of recent decades. Each church is illustrated in plans, elevations and sections with a high degree of precision. The book begins grandly with St. Peter's, much of the fabric of which dates from the previous century, but which had recently seen the contributions of Gianlorenzo Bernini to its interior and in the creation of its sweeping piazza. Many of the remaining churches, however, are much less imposing creations, including S. Carlo alle Quattro Fontane and S. Ivo, two small baroque masterpieces by Francesco Borromini.

Further developments of the "true guidebook"

- Andreas Schott (1552-1629). *Itinerario, overo Nova descrittione de' viaggi principali d'Italia; Nella quale si hà piena notitia di tutte le cose più notabili, & degne d'esser vedute. Novamente tradotto dal latino in lingua italiana, & accresciuto di molte cose, che nel latino non si contengono.* In Vicenza : Appresso Francesco Bolzetta Libraro in Padoa, 1615.
  On loan from a private collection

This itinerary is really the work of Andreas Schott's elder brother François (1548-1622), who travelled to Italy for the 1600 Jubilee and wrote originally in Latin. It is a book quite apart from contemporary publishers' guides, although it is based on some earlier sources including Pighius and Onofrio



PARTE
SECONDA
DELL'ITINERARIO
D'ITALIA,
Doue ſi contiene la deſcrittione
di ROMA,
Con le coſe notabili d'eſſa, tanto diuine,
quanto humane.
Con licenza de' Superiori, & Priuilegio.

IN VICENZA,
Preſſo Franceſco Bolzetta Libraro in Padoa.
M DC XV.

Panvinio. The book was primarily intended for northern European travellers, and later editions included an itinerary of the journey from Antwerp via Germany and Austria, and over the Alps.

Andreas Schott took over responsibility for the post-1600 editions of the guide. The younger Schott was a notable Flemish philologist and a Jesuit, who lived abroad for much of his life due to religious tensions in his homeland. During the years 1594-1597 he led a studious existence in Rome, and thus had first-hand knowledge of some of the guidebook's subject matter. It is not known how his name, as opposed to his brother's, came to be associated with the edition of the book on display. Published a mere fifteen years after François Schott's first edition, it appears to be a straightforward Italian translation.

The pagination of the copy on display is in three sections, corresponding to its constituent parts; it was rebound in the twentieth century. Schott's book would thus originally have been very portable for the traveller. The Parte Prima contains an account of towns throughout Italy, and is prefaced by an alphabetical table of contents for ease of use. The Parte Seconda deals entirely with Rome, while the Parte Terza discusses towns in the Campagna and toward Naples. As a guidebook, Schott's work is notable for the early inclusion of an exhaustive, twenty-page table of "poste," or one-day stagecoach travel distances from place to place. The description of Rome features chapters with varying approaches: a guide to the seven pilgrimage churches; a guide to other significant churches; and a walking guide to antiquities in four days, taken, with acknowledgement, from the guidebook of antiquarian Jean Jacques Boissard.

At St. Peter's, Schott devotes much of his account to a description of various popes' tombs. At this date, he would have been writing mid-way through the construction of the current version of the basilica. The dome of the church has been completed, and Schott marvels at it, but Bernini's huge piazza (begun 1656) is still in the future. Carlo Maderno's nave and façade were largely completed by 1612, but it is not clear that this edition of the *Itinerario* reflects these constructions. Later writers will almost always mention the imposing approach to the basilica, but naturally Schott says nothing on the subject.

- François Jacques Deseine (d. 1715). ***L'Ancienne Rome: la principale des villes de l'Europe, avec toutes ses magnificences et ses delices.*** 4 vols. Leide : Chez Pierre Vander Aa, 1713.
  On loan from St. Michael's College Library

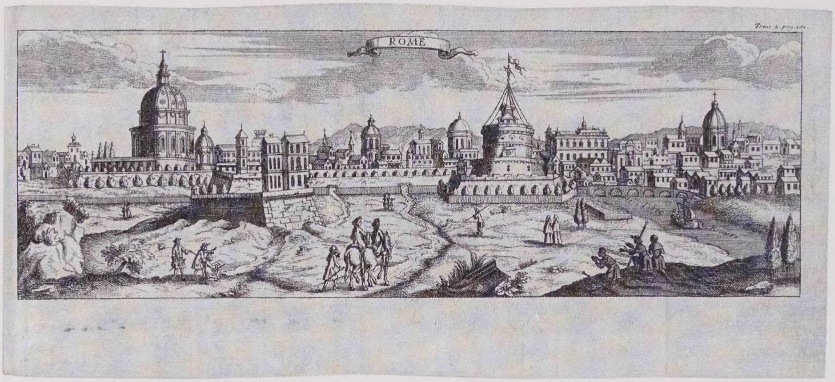
- François Jacques Deseine. ***Rome moderne: première ville de l'Europe, avec toutes ses magnificences et ses delices.*** 6 vols. Leide : Chez Pierre Vander Aa, 1713.
  On loan from St. Michael's College Library

Deseine is known for his output of Roman guides and maps. Born in Paris, he seems to have spent much of his life as a bookseller in Rome. The first of his guidebooks, *Description de la ville de Rome, en faveur des étrangers*, appeared in 1690 with sections dealing with both ancient and modern monuments. In a sense, the guide is merely another repackaging of existing literature. However, Deseine makes the claim in his "Avis de l'auteur" that his scope is broader than most authors', and that he has accomplished something in making such information available in so universal a language as French rather than in Latin.

If they are slight on originality, Deseine's guides are physically pleasing: the "ancient" title comprises four compact volumes, and the "modern", six. Both are nicely bound in gilt-stamped full leather, feature good maps, and are generously illustrated with engravings. Deseine claims that many of these are based on drawings made on location, while others are derived from earlier engravings by Giacomo Lauro and published by Filippo de'Rossi. One could imagine these guidebooks being attractive to travellers, yet no further editions seem to have been published.

- Sieur de Rogissart (fl. 1706). ***Les delices de l'Italie, contenant une description exacte du pais, des principales villes, de toutes les antiquitez, & de toutes les raretez qui s'y trouvent.*** 4 vols. Amsterdam : P. Morlier, 1743.

Rogissart is concerned that too many writers have focused on their particular enthusiasms, such as libraries or inscriptions, with little regard for the provision of a balanced view. In his four-volume work, he aims to furnish the



user with every sort of useful information, in a portable format. He directs his work to three sorts of persons:

> *…à ceux qui voudront voyager dans ce beau pays, à ceux qui y ont déja été, & enfn à ceux qui ne l'ont jamais vû. Les premiers trouveront dans ce livre un guide fidele, qui leur apprendra exactement où il faut aller, où il faut s'arrêter, & où il y a quelque chose à voir…*

Rogissart is notable for his engraved illustrations, which he claims were all executed either on the spot or after the works of the best artists. His illustration of the city of Rome seems intended to pique the would-be traveller's curiosity for rather than attempting much topographical accuracy the view depicts only a handful of recognisable landmarks, such as St. Peter's and the Castel Sant'Angelo, with the Tiber running in front of the city walls. In the near foreground, a number of figures are shown approaching the city. From their various poses, it seems they are meant to represent different categories of travellers: religious pilgrims on their knees, artists sketching, and a group laden with baggage.

- Ridolfino Venuti (1703-1763). ***Accurata e succinta descrizione topografica e istorica di Roma moderna, opera postuma dell'Abate Ridolfino Venuti Cortonese.*** 2 parts in 4 vols. In Roma : Presso Carlo Barbiellini al Corso, 1767.

  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

Ludwig Schudt has observed that the only work of the mid-eighteenth century intended as a scientific description of the entire city, both antique and modern, is the *Accura e succinta descrizione* by the Abbate Ridolfino Venuti. The book was first published in 1763, with subsequent posthumous editions. Perhaps because Venuti could no longer oversee the work, the 1767 edition contains a number of errors. The original publisher, especially in the "Roma antica" section, is believed to have relied heavily on Roisecco's guide (also featured in this exhibition), to fill his gaps in knowledge. Whatever its shortcomings, this edition of the book is considerably beautified by its illustrations, some of which are by Giovanni Battista Piranesi.

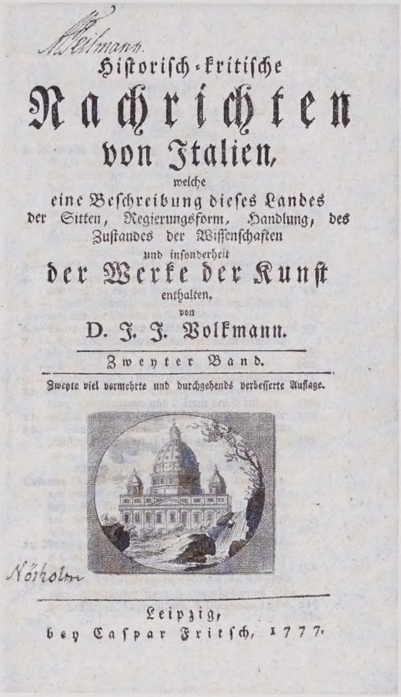
Venuti, an archaeologist and a writer, was a prominent member of antiquarian circles in Rome. He was the pupil of Antonio Franceso Gori, and preceded the art historian J. J. Winckelmann as prefect of Roman antiquities. Venuti's publications included works on geography, numismatics, topography and ancient art, as well as a collection of *vedute* of Italy.

The Art Gallery of Ontario's copy of Venuti's guidebook is in its original woodblock-printed paper binding. It was owned by Theodore Heinrich, former Professor of Art History at York University, an American and member of the U.S. Army's station responsible for the restoration of works of art in Italy at the close of World War II.

- Johann Jacob Volkmann (1732-1803). ***Historische-kritische Nachrichten von Italien, welche eine Beschreibung dieses Landes der Sitten, Regierungsform, Handlung, des Zustandes der Wissenschaften und insonderheit der Werke der Kunst enthalten.***
  3 vol. Leipzig : C. Fritsch, 1777-78.

Volkmann's three-volume book is the great German-language guide to Italy in the eighteenth century. It is an exhaustive, careful work which aims to provide artistic, antiquarian, scientific, and political information on the country in a single, relatively portable resource. Given this scope, it is not surprising that Volkmann's guide was the faithful companion of Johann Wolfgang von Goethe throughout his own Italian journey.

Volkmann commences with a foreword of some twenty pages in which he carefully reviews the existing travel literature including the work of Misson, Addison, Richardson, Lady Miller, Sharp, and Baretti. He provides



M. Heilmann.

Hiſtoriſch-kritiſche
Nachrichten
von Italien,
welche
eine Beſchreibung dieſes Landes
der Sitten, Regierungsform, Handlung, des
Zuſtandes der Wiſſenſchaften
und inſonderheit
der Werke der Kunſt
enthalten.
von
D. J. J. Volkmann.

Zweyter Band.

Zweyte viel vermehrte und durchgehends verbeſſerte Auflage.

Nöholm

Leipzig,
bey Caſpar Fritſch, 1777.

a chronological listing of painters according to regional school, with biographical data. The itinerary itself proceeds north to south, and the guide to Rome, which occupies the entirety of Vol. II, is based on the regions of the city. Volkmann attempts always to be objective; his critical judgments are understated.

Following studies in law, mathematics and languages at the universities of Leipzig and Göttingen, Volkmann had travelled to Italy in the late 1750s. However, this experience seems not to have been his sole source for the information contained in the guidebook. In the years preceding the first edition of *Historische-kritische Nachrichten von Italien* in 1770-1771, Volkmann had established himself as a translator of diverse texts including art historical, economic, and travel writing.

- Thomas Martyn (1735-1825). ***A tour through Italy: containing full directions for travelling in that interesting country.*** London : Printed for C. and G. Kearsley, 1791.

  On loan from the Royal Ontario Museum Library

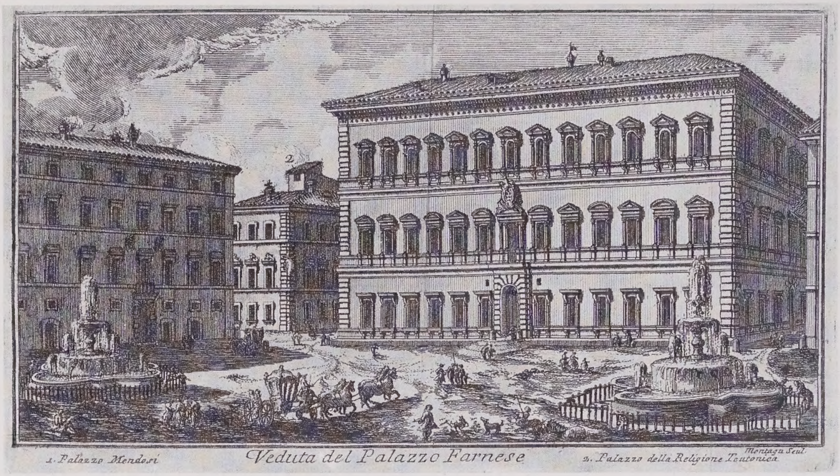
Thomas Martyn is known chiefly as a botanist, and was for many years Professor of Botany at Cambridge. His European travels consisted of a tour with his wife and newborn son in 1778-80. The part of his diaries which dealt with Italy later formed the basis of a 1787 anonymous publication, *The Gentleman's guide in his tour through Italy* – anonymous, according to the preface of the second edition, because of being "not in the line of [the author's] professions". In 1791, this book was published in a revised and enlarged edition.

A Tour through Italy is certainly aimed at practicality, with the result that its author furnishes some interesting factual information on the contemporary traveller's experience. He provides advice on money, comparative measurements, and modes of travel, including post distances for stage coaches. He is also free with recommendations for supplementary travel guides with different foci such as 'La vera guida per chi viaggia in Italia', local post-books, the archaeological guides of Nardini and Venuti, and Nolli's map. The description of Rome is written according to broad categories of monuments, within which items are listed alphabetically. A moderately comprehensive index at the end of the volume provides practical access to sights.

Martyn's guide is notable for the use of exclamation marks to indicate particularly noteworthy sights – for example, Guido Reni's fresco of Aurora at the Palazzo Rospigliosi receives one mark. This feature predates Mariana Starke's well-known use of this device by a couple of decades.

- André Manazzale (fl. 1790-1817). ***Rome et ses environs, avec une description générale trés-exacte de tous ses monuments anciens, & un abrégé de ses beautés les plus remarquables, en moderne, comme les meilleurs peintures, sculpteurs & architectures.*** Rome : [s.n.], 1803.
  On loan from a private collection

Manazzale's is a compact, amply-illustrated guide. He provides an itinerary with moderately detailed descriptions of both antique and modern monuments, starting at the Capitoline and the Forum and proceeding through the city. In his route, if not in the information that furnishes his descriptions, Manazzale makes an original contribution to guidebook literature. His



1. Palazzo Mendosi Veduta del Palazzo Farnese 2. Palazzo della Religione Teutonica Montagu Seul.

illustrations, too, are satisfying: they are small, finely engraved *vedute*, somewhat derivative of Piranesi's work, which fold out to four page-widths.

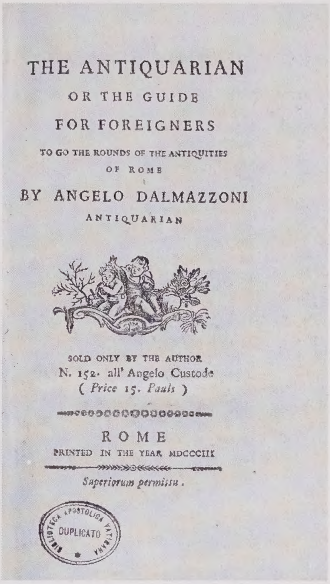
Rome et ses environs was first published in 1794, and enjoyed some success in further editions. The copy on display seems to be from a rare 1803 reprint of the second edition. Manazzale also published a *Viaggio da Roma a Tivoli* in several editions from 1790, the substance of which had been incorporated into his guide to Rome by 1802. His books appeared both in French and in Italian.

- Angelo Dalmazzoni (fl. 1803). ***The antiquarian, or, The guide for foreigners to go the rounds of the antiquities of Rome.*** Rome : Sold only by the author, 1803.

> *Such a book, as this is just what was wanting for the convenience, and satisfaction of Foreigners; for I think, that whoever is furnished with this book, even without an antiquarian will be well satisfied with the guide, and instructive account of it. However, if any Gentleman wishes to have my personal attendance, I shall be glad to do myself the honour of serving him*

The author believes that a need still exists for a new guide to antiquities in Rome since all the preceding works are variations on the same text, with the same inconsistencies. He aims to fill this gap, and to describe only those monuments which in his view are "worth seeing". This approach naturally leads to an itinerary biased by the author's judgments and preferences.

Dalmazzoni evidently made his living as a bookseller and antiquarian guide in Rome, and seems to have hoped that a guidebook would enhance his business. The book on display is the first edition, which was followed in 1804 by translations into French and Italian, all sold by Dalmazzoni himself. No further editions are known. The Fisher copy is pristine and apparently unused, with a number of unopened pages.



THE ANTIQUARIAN
OR THE GUIDE
FOR FOREIGNERS
TO GO THE ROUNDS OF THE ANTIQUITIES
OF ROME
BY ANGELO DALMAZZONI
ANTIQUARIAN

SOLD ONLY BY THE AUTHOR
N. 152. all' Angelo Custode
(*Price* 15. *Pauls*)

ROME
PRINTED IN THE YEAR MDCCCIII

Superiorum permissu.

BIBLIOTECA APOSTOLICA VATICANA
DUPLICATO

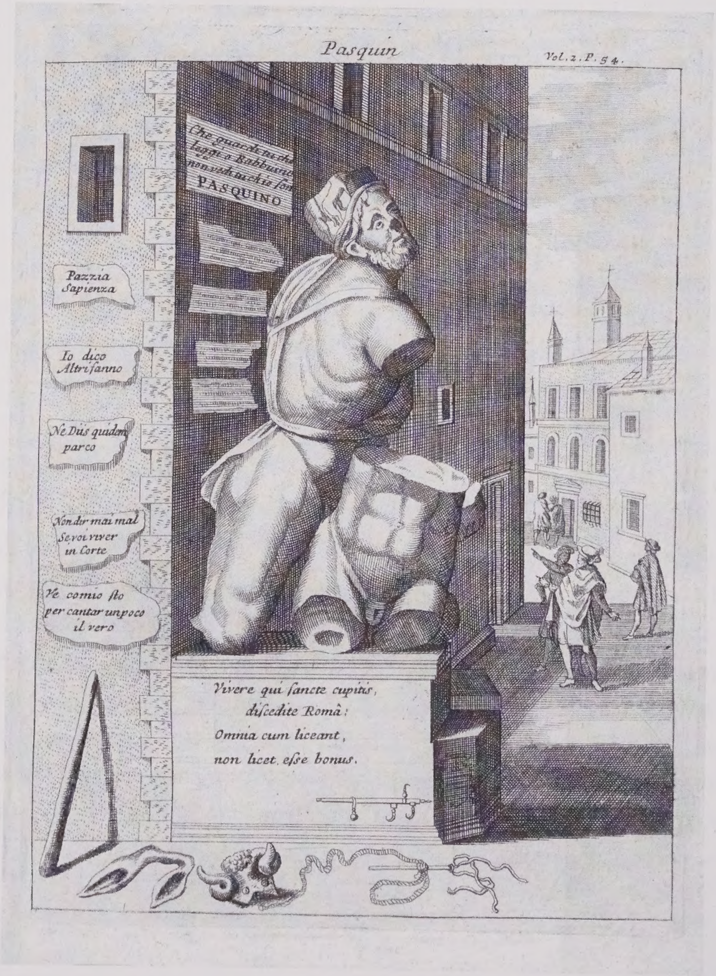
- Giuseppe Antonio Guattani (1748-1830). ***Roma descritta ed illustrata.*** 2a edizione, corretta ed accrescuita Roma : Stamperia Pagliarini, 1805.

Guattani, an historian and archaeologist, published a number of books on the art treasures and antique monuments of Rome. *Roma descritta ed illustrata* was first published as *Roma antica* in 1795, and was revised for this second edition. Guattani's description proceeds by region and discusses only significant antique buildings. The author aims to take the reader by the hand and deliver a clear itinerary, pointing out only what is important to be seen so that a hired antiquarian guide will not be necessary. Although a fair amount of scholarly information is supplied, the text is left relatively readable by the use of extensive footnotes so that the flow of visit need not be interrupted by excessive factual detail. The book's fine illustrations suggest an architectural bias, featuring precise details of reconstructed ground plans, entablatures and capitals. Guattani specifically objects to romantic views of ruins, which he says sacrifice precision.

CASE SIX

The travel account

- Misson, Maximilien (1650?-1722). *A new voyage to Italy: with a description of the chief towns, churches, tombs, libraries, palaces, statues, and antiquities of that country: together with useful instructions for those who shall travel thither.* 2 vols. London : Printed for R. Bently...; T. Godwin...; and M. Wotton...; and S. Manship..., 1695.


Pasquin
Vol.2.P.54.
Che guardi tu che
leggi o Babbuino
non vedi tu ch'io son
PASQUINO
Pazzia Sapienza
Io dico Altri fanno
Ne Diis quidem parco
Non dir mai mal Se voi viver in Corte
Ve comio ſto per cantar un poco il vero
Vivere qui ſancte cupitis, diſcedite Româ: Omnia cum liceant, non licet eſſe bonus.

François Maximilien Misson first published this work in French in 1691, and by the mid-eighteenth century it had appeared in several editions. A Protestant refugee, Misson had travelled to Italy in 1688 as the bear-leader of Charles Butler (later Earl of Arran) on his Grand Tour. In his interesting preface, Misson is careful to justify the nature of his book, explaining that since it consists of familiar letters, it cannot be faulted for not containing a high degree of factual description. In the preface, Misson clearly states his generalist approach to the country:

> *Of those who travel into* Italy, *some make it their only business to enquire after its Antiquities; and others apply themselves wholly to the study of Painting and Architecture. There are some who mind nothing but Libraries, and Cabinets of Curiosities; and others spend their time in visiting Churches and Relicks. But my Curiosity was more Universal, and would not suffer me to confine my Enquiries to one Subject; which gives my Letters the advantage of variety, and at least in this respect, I hope they will not seem unpleasant to the generality of Readers.*

The book was later praised for its general accuracy by Joseph Addison in his own travel account, also on display in this exhibition.

- Richard Lassels (1603?-1668). ***An Italian voyage, or, A compleat journey through Italy: in two parts.*** London : Printed for Richard Wellington, and are to be sold by Percivall Gilbourne…, 1698.
  On loan from McMaster University Libraries

Lassels was English, a Jesuit-trained Catholic priest and a travelling tutor to young noblemen. Between 1637 and his death in 1668, he visited Italy five times, writing at least five travel accounts on the basis of his reading and experience. His *Italian voyage*, first published posthumously in 1670 under the title *The voyage of Italy*, has been named by E. Chaney as "probably the best of all English seventeenth-century guidebooks". The book met with some international success, being translated into French and German during the 1670s. Later editions, including that of 1698 exhibited here, were revised to remove Lassels' more objectionable references to Protestantism.

Lassels' reflective style effectively conveys his love of his subject:

> *...yet as of fair Ladies, there remain even in their old age, fair rests of comliness: so the very ruines of Rome, which malice could not reach to, nor avarice carry away, are yet so comely, that they ravish still the beholders eye with their Beauties, and make good the saying of an ancient Author, that* Roma jacens quoque miraculo est *: Rome is a miracle even in its ruines.*

He has been praised by a number of authors for his powers of observation and his reflections on the purposes of travel. The Oxford English Dictionary credits Lassels with first using the term "Grand Tour."

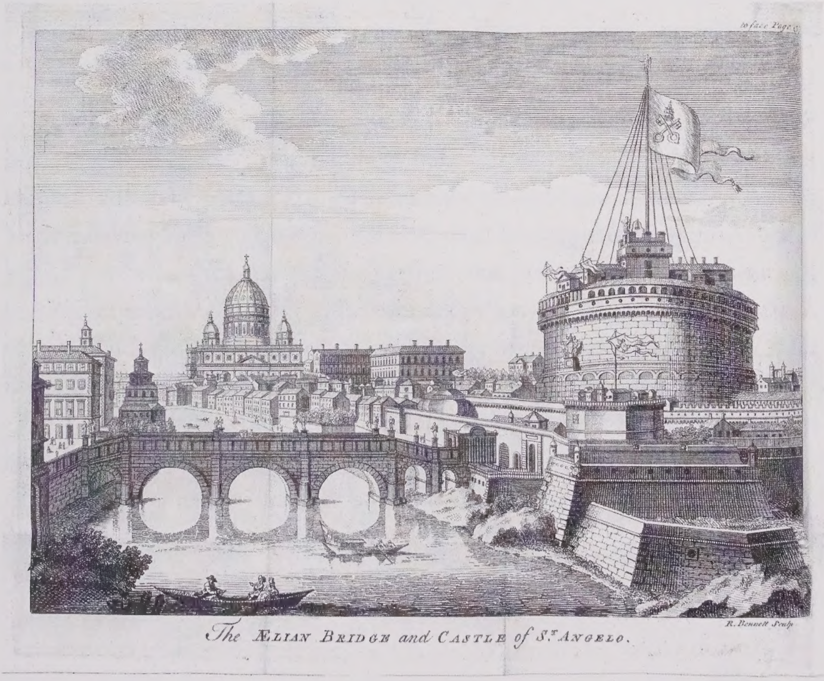
- Joseph Addison (1672-1719). ***Remarks on several parts of Italy, &c. in the years 1701, 1702, 1703.*** 1st edition. London : Printed for J. Tonson..., 1705.

Joseph Addison's *Remarks* set a course for travel books in eighteenth-century England, and was used as a guide for nearly a century. The influence of the book as a literary model may be seen in such later works as those by Samuel Sharp and Hester Piozzi, whose books are also on display in this exhibition. James Boswell travelled with the book in hand, following Addison's experiences in some detail, and Eustace was to recommend the title nearly a century later. According to Charles Batten, "generations of England's gentlemen must have travelled through Italy with copies of *Remarks on Italy*, if not in their hands, at least hidden in convenient pockets".

The author weaves an extraordinary number of classical quotations into his description of the country, so that he seems to be preoccupied in his journey with following the ancient poets. To present day readers this emphasis can seem pedantic, and indeed it was mocked within the author's own century by Laurence Sterne in *Tristram Shandy*, in which Addison is described as making his tour with a "satchel of school-books hanging from his a---".

Addison also seems distressed at the disarray into which the classical antiquities have largely fallen. He expresses the wish that someone would drag the Tiber to retrieve all the lost sculptures probably therein. "'Tis pity there is not something like a publick Register, to preserve the Memory of such Statues as have been found from time to time… (258)." Yet beyond worrying about the preservation of antique remains, Addison also presents some interesting reflections on the nature of architecture. He is familiar with Antoine Desgodets' work (shown elsewhere in this exhibition) and muses about the reasons for the irregularities in proportions among ancient Roman buildings – a thoughtful digression by a learned traveller. Addison finds plausible the argument that the effects of spatial distortion were exploited for aesthetic effect by Roman architects.

- John Northall (1723?-1759). ***Travels throughout Italy; containing new and curious observations on that country:…with the most authentic account yet published of capital pieces in painting, sculpture, and architecture, that are to be seen in Italy.*** London : Printed for S. Hooper…; H. Webley…; W. Nicol…; and S. Bladon…, 1766.



The ÆLIAN BRIDGE *and* CASTLE *of* S.T ANGELO.

Northall's anonymous preface declares that "the author of the following travels was an English gentleman, who undertook this tour of Italy, which he rightly considered as the finishing part of a polite education". Northall was a captain-lieutenant in the English royal artillery when he made his brief tour of Italy. He seems to have departed in the typical spirit of the Grand Tour, but the guide published posthumously from his notes is an interesting blend of the learned, practical, and visually sensitive, if not consistent in its level of detail. It is difficult to discern how much of the character of the guide is thanks to editorial work, and more than one contemporary critic seems to have ridiculed the book as the false account of an armchair traveller.

Editors have also embellished the text with a handful of panorama views of the foremost Italian cities, engraved by R. Bennett. The view of Rome features the Tiber, Castel Sant' Angelo and St. Peter's.

- Samuel Sharp (1700?-1778). ***Letters from Italy, describing the customs and manners of that country, in the years 1765, and 1766. To which is annexed, an admonition to gentlemen who pass the Alps, in their tour through Italy***. 3rd edition. London : Printed for Henry and Cave… 1768 [i.e. 1767]
  On loan from a private collection

Samuel Sharp, a surgeon, made his unhappy tour of Italy following his resignation from medical practice due to ill-health. Sharp's travel account is filled with complaints about filth, bad wine and food. Pine-Coffin notes that this work arrived on the heels of Tobias Smollett's 1766 *Travels Through France and Italy*, in which Smollett, too, complained perhaps inordinately: "in the *Sentimental Journey*, Sterne characterised Smollett as 'Smelfungus,' whose book was 'nothing but the account of his miserable feelings,' and Sharp as 'Mundungus,' who 'made the whole tour… without one generous connection or pleasurable anecdote to tell of'".

On page 69, Sharp is characteristically complaining about the insects and the climate at Rome. He concedes that there are sights worth seeing in the Eternal City, but seems incapable of unmitigated pleasure even for a moment:

> *Indeed, the excellent pictures to be seen in their churches and palaces, and ambrosia to some palates; but, I confess, that after having paid my respects to fifty thousand of them, I am satiated, and grow indifferent in my visits to the second fifty thousand. One sees too quick a succession to be much gratified...*

One begins already to develop a sympathy toward Giuseppe Baretti and his response to Sharp, described below.

- Giuseppe Marco Antonio Baretti (1719-1789). ***An account of the manners and customs of Italy: with observations on the mistakes of some travellers, with regard to that country.*** 2 vols. London : Printed for T. Davies...; and L. Davis and C. Rymers [i.e. Reymers]..., 1768.

Evidently wounded by the damning accounts of his nation and his people put forth by Sharp and Smollett, Baretti responds in his *Account* to these authors with what amounts to a defence of Italy. Baretti's style is rambling and emotional, and he perhaps protests too much on the virtues of the Italians, but he is also passionate and often charming. Occasionally he slips into barely-veiled invective:

> *An itinerary lately published by Mr. Sharp on the customs and manners of Italy... Whether it is to be considered as a candid and instructive account of a foreign country, or as the offspring of an ignorant, careless, and prejudiced writer, will be occasionally examined in the following sheets: and should I prove earnest in the defense of my country, of which he has given so very extraordinary an account, I hope I shall be excused by the generous sympathy of all Englishmen, who are so laudably partial to their own.*

In the final chapter, Baretti sets out some "hints" to would-be travellers to Italy; this is the part of the book that is most truly a guide. Much of the advice is practical, concerning the hiring of vehicles, the learning of the Italian language, and the selection of routes, in which he hopes young

Englishmen will venture off the beaten track. In his reflections on the purpose of travel, Baretti exhibits some of the greatest wisdom to be found among the books of the current exhibition (tainted as it may be by resentment of Sharp):

> *A judicious man travels in order to profit himself by observing the varieties that this wide world affords, and not to make himself uneasy because men are not to be found wise according to his model in every part of the globe. The variety of the world, is, on the whole, beautiful; and to a well disposed mind will be pleasing.*

The author was a prolific writer on literature, the Italian language, and the visual arts. He lived in England for much of his life, counting among his friends and supporters such eminent persons as Dr. Johnson, Sir Joshua Reynolds and, at least for a time, Hester Thrale (later Piozzi).

- Lady Anna Miller (1741-1781). ***Letters from Italy, describing the manners, customs, antiquities, paintings, &c. of that country, in the years MDCCLXX and MDCCLXXI, to a friend residing in France / by an English woman.*** Dublin : Printed for W. Watson… [and 14 others], 1776.

Miller came from a wealthy middle-class background, but married a man without money and commenced a lifestyle beyond her means. In an attempt to economise, the couple soon ended up on the Continent, and toured Italy in 1770-71. Upon their return to England, the husband was created an Irish baronet. Lady Miller became something of a fixture in Bath society and published several volumes of poetry, which were not generally well regarded. She seems to have travelled no further.

Miller, the earliest female author of a guidebook in the current exhibition, possesses a keen eye for art and a great spirit of adventure. She describes her visit to the Jesuit College, obtained through tireless petitioning of an influential priest, at a time when the only woman to have passed through its doors was Queen Christina of Sweden. “Know then,” she informs the reader, “that I, not devoid of that curiosity natural to us all, had learned that this same *Sanctum Sanctorum* of a Seminary for learning was possessed of a most rare collection of antique marbles, gems, pictures, natural history, and what not, and was consequently desirous of inspecting this pure and holy edifice…" (p. 76). Her persistence results in a thorough tour of the College's collections conducted, to Miller's great satisfaction, by a group of hospitable Jesuits.

- Charles-Marguerite-Jean-Baptiste Mercier Dupaty (1746-1788).
  Lettres sur l'Italie, en 1785. A Lausanne : Chez Jean Mourer, 1789.
  On loan from McMaster University Libraries

> Avertissement de l'Editeur: "On pourra encore accuser le style d'etre quelquefois poétique. Comment décrire un tableau, sans en faire un?"

Dupaty is indeed sometimes "poétique". During his visit to the Villa Borghese, where most authors of guidebooks are absorbed by the collections of antique sculpture in the gardens, Dupaty only loses himself in Nature. He comes across a herd of deer, and rhapsodises about their wildness and delicacy.

Confronted with Bernini's sculpture of the *Ecstasy of St Theresa* in the Cornaro Chapel, Santa Maria della Vittoria, Dupaty is overcome. The sculpture represents the saint's holy vision, in which her heart is pierced by an arrow of divine love and she experiences a spiritual ecstasy. In the twentieth century, art historians have been frank about the physical counterpart of this experience, which Bernini seems to suggest in his swooning saint, with lips parted and eyes closed. Dupaty evidently perceives physical ecstasy. He is rendered quite inarticulate, and resorts to several ellipses before recommending that visitors too aroused by this work of art might do well to visit a nearby fountain to cool off.

- Hester Lynch Piozzi (1741-1821). ***Observations and reflections made in the course of a journey through France, Italy, and Germany.***
  London : A. Strahan, and T. Cadell, 1789.

> *I have not thrown my thoughts into the form of private letters; because a work of which truth is the best recommendation, should not above all begin with a lie.*

Hester Lynch Piozzi's Italian journey began under a set of challenging circumstances. The author, whose first husband, Henry Thrale, died in 1781, had recently married an Italian musician, Gabriele Piozzi, to the horror of her family and social circle. This circle was no ordinary group of people; it included Samuel Johnson, a close friend whose biography Hester Piozzi was still finishing on her journey. She had already alienated Giuseppe Baretti, another former family friend and one-time tutor to the Thrales' eldest daughter.

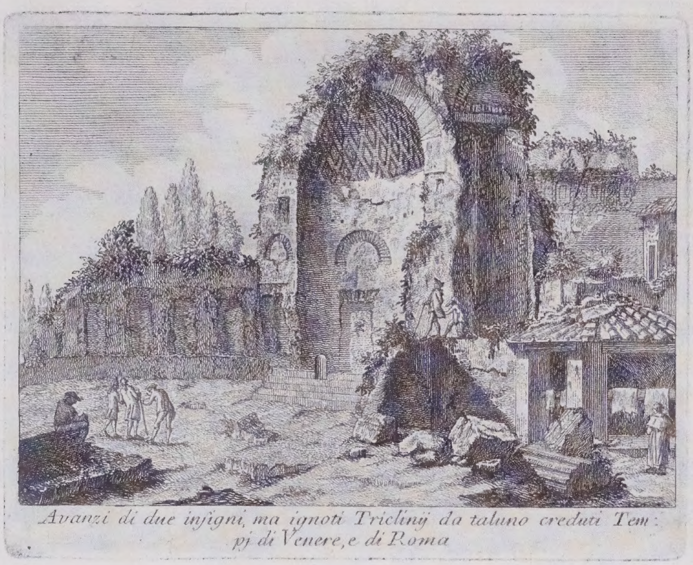
Hester Piozzi was independent-minded and enthusiastic. She also saw Italy with the eyes of one in love with an Italian and trying to reconcile herself to a closer relationship with the country than that of a mere traveller. Her account is conversational and includes quite novel and personal perceptions, to the ridicule of many English contemporaries who found the book trivial and windy. However, the candour and delight of Piozzi's *Observations and reflections* make them highly entertaining; they are certainly subjective, but also revealing.

On page 112, Piozzi departs the Vatican in typical style:

> *But I must leave this glorious Vatican, with the perpetual regret of having seen scarcely any thing of its invaluable library, except the prodigious size and judicious ornaments of it: neither book nor MS could I prevail on the librarian to shew me, except some love-letters from Henry the Eighth of England to Anne Boleyn, which he said were most likely to interest* me*: they were very gross and indecent ones to be sure, so I felt offended, and went away, in a very ill humour, to see the Castle St. Angelo.*

- ***49 vedute di Roma antica.*** [Naples? : s.n., 1784?]

This view-book, by an unknown artist, contains slightly awkward depictions of ruins often populated by eighteenth-century tourists. If the rendering is second-rate, the character of the engravings is still often charming and provides a glimpse of Rome at the height of the Grand Tour. The Fisher's copy is of additional interest because of its provenance, for it bears an


Avanzi di due inſigni, ma ignoti Triclinij da taluno creduti Tem:
pj di Venere, e di Roma

inscription to Gilbert and Stewart Bagnani from Marisa and Giuseppe Lugli, who gave them the book as a wedding present. Giuseppe Lugli was an important Italian archaeologist of the twentieth century, and copies of books by him and by Gilbert Bagnani are included in this exhibition.

CASE SEVEN

The early nineteenth century

- John Chetwode Eustace (1762?-1815). ***A classical tour through Italy. An. MDCCCII.*** 4th edition. 4 vols., Leghorn : Printed and sold by Glaucus Masi, 1818.

A Classical tour through Italy is the fruit of Eustace's travels in 1802. Eustace, an antiquarian and a Catholic priest, gained rapid fame and fashion for his travel account, first published in 1813. The book became a standard guide in the nineteenth century. It was not universally admired, however, and the first edition met with some criticism for perceived inaccuracy, disorganization and a poor grasp of politics.

Eustace arranges his four volumes in an approximate order of visit, with Rome occupying part of the first and most of the second volume. He aims to point out the general items of interest to his reader along the way, but does not supply exhaustive detail. One peculiarity of his "Preliminary Discourse," in which he gives the would-be traveller advice for the journey, is his lack of enchantment with all but the cream of Roman ruins:

> *The traveller... must not be sanguine in his expectations of satisfaction from the first appearance of ruins in general, but content himself with the certainty of finding, amid numberless uninteresting masses that bear that name, some few beautiful specimens, as well as some grand monuments of Roman magnificence.*

Eustace is somewhat more scientific in his explications of the more prominent Roman churches. He provides careful ground plans, with elevations in some instances, and provides a detailed descriptive account of the experience of visiting. He is much less particular about naming the artists responsible for works.

Eustace's return to Italy in 1815 to work on a new volume of his tour turned tragic when he caught malaria and died in Naples. The fourth edition of his book has been expanded by his editors to include a table of stagecoach posts and a list of the best Italian inns, as well as an up-to-date description of the excavations at Pompei.

- Sir Richard Colt Hoare (1758-1838). ***Hints to travellers in Italy.***
  London : Printed by W. Bulmer and Co.... for John Murray..., 1815.

Hoare departed on a two-year journey to Italy in 1785, having decided to travel in order to alleviate his grief at the recent death of his wife. In 1788 he went to Italy again, and devoted a considerable amount of time to the exploration of Rome and Naples. He filled a portfolio with picturesque watercolour drawings of sights and landscapes. With the outbreak of the Napoleonic wars, Hoare returned to England and curtailed his travel to the British Isles. *Hints to travellers in Italy* is the first manifestation of his Italian travel writing. It was published following the end of the wars when it was at last safe for English travellers to return to the Continent.

Hoare's aim is "to smooth [the traveller's] rugged way, and alleviate some of the difficulties which he would unavoidably experience in so long and distant an expedition". He recommends the purchase of books and maps, among them Misson ("of an old date") and Eustace ("modern"), as well as Piranesi's and Nolli's maps, for Rome. He also provides basic advice regarding modes of transportation and routes, including tables of stagecoach posts at the end of the book.

The sights of Rome are treated quite briefly. As an approach to the navigation of the city's ruins, Hoare recommends what he calls a pre-Revolution method: that systematic routes be devised, based on topography, and that a Cicerone be engaged. For all his practical advice, Hoare is not immune to the impulsive enthusiasm which may strike the traveller:

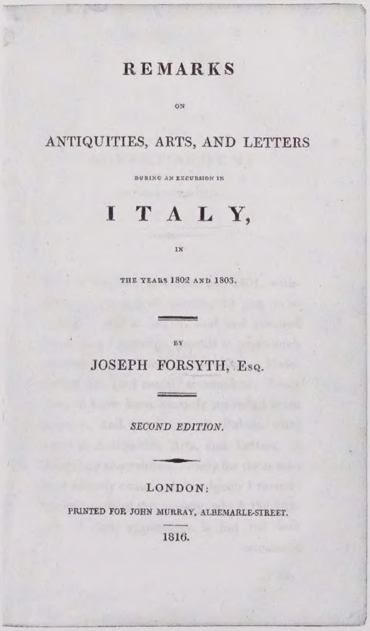
> *I should entertain but a mean opinion either of the taste or enthusiasm of any young man, who, on the morning subsequent to his arrival at Rome, did not either hurry to the Colosseum, the Pantheon, or St. Peter's, and satiate his curiosity with a view of those renowned buildings, which he must have heard extolled, almost from his infancy.*

However, his discussion of individual monuments is very slight. Hoare is more intent on giving advice than on imposing his taste on the reader.

- Joseph Forsyth (1763-1815). ***Remarks on antiquities, arts, and letters, during an excursion in Italy, in the years 1802 and 1803***. 2nd edition. London : Printed for John Murray ..., 1816.

Forsyth departed on his tour of Italy mere days after word reached England of preliminary discussions of peace, which at last made it safe for an Englishman to travel through France after nine years of war. He followed a more or less standard itinerary, equipped with good knowledge of classical and modern Italian authors and his own considerable powers of observation. With the resumption of hostilities between France and England in 1803, Forsyth was captured on his way home by the French, and subsequently interned in various locations in France.

During his imprisonment, Forsyth undertook further studies in Italian literature and art, and composed the *Remarks* from notes taken during his travels. These endeavours were largely an attempt to gain the mercy of Napoleon, who considered himself a patron of the arts. The first edition of the book appeared in London in 1813, and copies were quickly sent to Paris by supporters of Forsyth in an unsuccessful attempt to win his liberty. With the taking of Paris by the English the following year, Forsyth at last returned



REMARKS

ON

ANTIQUITIES, ARTS, AND LETTERS

DURING AN EXCURSION IN

ITALY,

IN

THE YEARS 1802 AND 1803.

BY

JOSEPH FORSYTH, Esq.

SECOND EDITION.

LONDON:

PRINTED FOR JOHN MURRAY, ALBEMARLE-STREET.

1816.

home and undertook an extensive revision of the text of the *Remarks*. His happiness was short-lived, as he died in 1815 before the publication of the new edition, from chronic ill-health and the results of hardship. Forsyth's brother Isaac saw this 1816 edition through its publication by the London publisher and bookseller John Murray.

The *Remarks* were immediately successful as a travel account in England, and were compared with the roughly contemporary works by Mariana Starke and John Chetwode Eustace. Eustace, in particular, was set in contrast to Forsyth in press reviews, with the latter usually praised for his clear-sightedness. Byron preferred Forsyth, as did Percy Bysshe and Mary Shelley, who had both Forsyth and Eustace in hand during their stay in Rome.

In terms of its qualities as a guide book, Forsyth's work bears traces of the tradition of personal accounts, though it was certainly written with the traveller in mind and was used as a guide or "companion" book by contemporary travellers. Forsyth discusses sights mostly in the order of visit, but in larger centres such as Rome he divides these into types of attractions, for example churches, villas, and rilievos. The Vatican gets its own sub-heading. The book has no index, and does not include any explicit itineraries or practical advice for travellers.

- Henry Coxe (19th cent.). ***A picture of Italy… being a guide to the antiquities and curiosities of that classical and interesting country, containing sketches of manners, society and customs.*** London : Printed for Sherwood, Neely & Jones, 1818.

  On loan from a private collection

> *A great book is, really, a great evil to a traveller… If he can meet with one volume of a portable size, which in general seems likely to yield him the information he wants; he may, perhaps, be induced to give it a place in his portmanteau.*

Henry Coxe is a pseudonym of John Millard, the author of at least two general guidebooks. This is a multi-purpose guide, covering the entirety of Italy along with the route through northern Europe from Verona back to England. It contains a quantity of practical information, on currencies, measures, stage-coach posts, servants, packing, letters of introduction – in short, almost everything that an early nineteenth-century traveller might need to consider. Also included is a brief phrasebook, derived from Stéphanie de Genlis' *Manuel du voyageur*, which provides practical elements of conversation. Because of Coxe's attempt to deal with as much of the country as possible, he treats nothing in much detail, but Rome receives a description of some 120 pages.

Rome, like other cities, is treated by broad categories of sights or events, such as palaces, gardens, churches and religious ceremonies. Major attractions such as the Colosseum and the Forum receive their own headings. An apparent preoccupation of Coxe or his editors is the local costume of each city, and these are depicted in a series of somewhat sentimental engravings by Bartolomeo Pinelli. The section on Rome is preceded by one of two fold-out maps in the book, this one providing a tiny street plan of the city.

- Mariano Vasi (fl. 1750-1830). ***Itineraire instructif de Rome ancienne et moderne, ou description generale des monuments anciens et modernes, et des ouvrages le plus remarquables en peinture, sculpture, et architecture / de cette ville celebre et ses environs.*** 2 vols. A Rome : Chez l'Auteur…, 1820.
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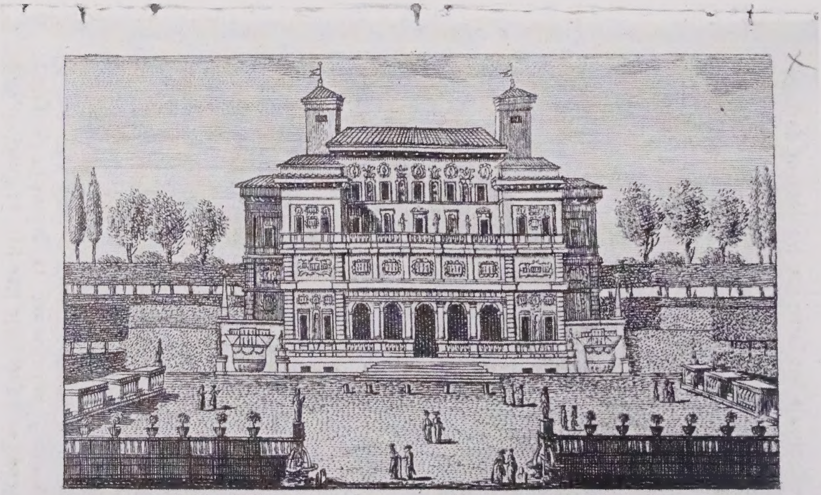


Casino della Villa Borghese ||| Casin de la *Villa* Borghese

This book has a complex history of publication. Mariano Vasi was the son of Giuseppe Vasi, the great etcher, in whose studio Giovanni Battista Piranesi trained. Giuseppe Vasi was the originator of the first manifestation of *Itinerario istrutivo* in Italian published in 1763. The original *Itinerario* was similar in format to the version on display, but substantially different in the order of travel. The last edition on which Giuseppe Vasi worked was that of 1786.

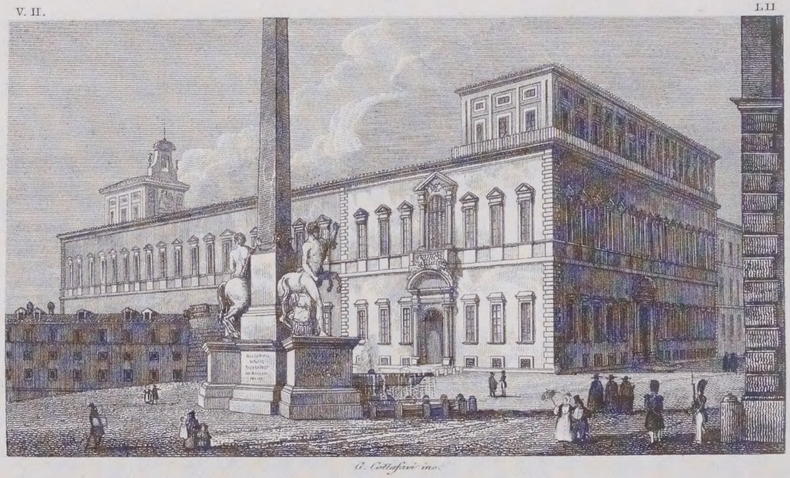
Mariano Vasi took over the publication in 1791. In 1816 he revised the book considerably, and in 1818 enlisted the collaboration of Antonio Nibby. Because of Nibby's involvement, archaeological sights began to receive much attention in the book, even at the expense of discussions of the modern city. In subsequent editions, the discussion of modern works again became more substantial. By 1834, Vasi and Nibby began to list artists currently working in Rome, and there are signs of this development in the 1820 edition, displayed here.

Vasi begins with chronologies of the Roman emperors, of Popes and of Italian painters, including those currently active. He follows these listings with a four-day itinerary of principal sights, which effectively functions as table of contents with page numbers. A further four days' itinerary is described in volume 2. The reader is led through a painstaking description of every sight, and seemingly every room of every gallery, but Vasi claims at his conclusion that he has only treated a fraction of the things to be seen, and that the rest of Rome is equally worthy. The book is illustrated with numerous etchings of principal sights.

The work contains an interesting personal touch. In discussing the artists' studios and other items of interest on Via del Babuino, Vasi says:

> *Vers la fin de la même rue, avant d'entrer dans la place d'Espagne, on trouve, à droite, mon atelier, indiqué par le num. 122... Ceux qui voudront m'honorer de leur présence, y trouveront tout ce qui peut intéresser et faire plaisir aux amateurs des beaux Arts, et des antiquités Romaines.*

- Antonio Nibby (1792-1839). ***Roma nell'anno MDCCCXXXVIII.*** 4 vols. Roma : Tipografia delle Belle Arti, 1838-41.


V. II.
LII
G. Cottafavi inc.

PALAZZO DEL QUIRINALE

Nibby's *Roma nell'anno MDCCCXXXVIII* is, in a sense, the mightiest guidebook in this exhibition. With its four heavy volumes, the work was nevertheless explicitly intended as a guide. It extends the topographical approach to the city's ruins to the sights of the modern city, covering artistic treasures in exhaustive detail. The book is illustrated with engravings by G. Cottafavi.

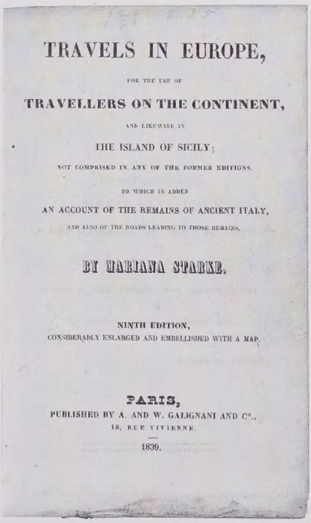
Nibby is not the first author to claim that Rome still lacked a certain kind of guidebook – in his case, he sees an unmet need for a book combining convenience, accuracy, critical judgement and objectivity. In his Preface, he goes into the history of guidebooks in some detail, naming Nardini, Piranesi, Fioravante Martinelli, and Titi as the four most important and original authors of guides. Nibby began his own guide in 1838, as its title suggests, and volumes II to IV appeared in following years. Alas, the author died in 1839 and the great work had to be completed from his notes.

Whether Nibby's guide is really convenient, as he claims, might be questioned. In addition to the book's considerable size, the author takes an approach in common with some early topographers, of proceeding categorically by type of building; for the modern city this means headings such as

Churches, Fountains, Educational Institutions, etc. This approach makes the book more of an impressive reference source than a usable guide to the city.

- Mariana Starke (1762?-1838). ***Travels in Europe, for the use of travellers on the continent, and likewise in the island of Sicily; not comprised in any of the former editions. To which is added an account of the remains of ancient Italy, and also of the roads leading to those remains.*** 9th edition, considerably enlarged and embellished with a map. Paris : A. & W. Galignani & Co., 1839.
  On loan from a private collection

Mariana Starke's guides may be seen as precursors of the guidebooks of Murray, Baedeker and followers – indeed, John Murray published some of her titles in the years before his own guide appeared. Francis Haskell has observed of Starke that "her histrionic background is apparent in the number of exclamation marks used to describe the pictures and sculptures she particularly admired". Though Haskell is dismissive, the exclamation marks form the important precedent of rating the interest of sights, a practice that would be taken up by the guides of Murray et al. Starke's later editions featured the collaboration of Antonio Nibby on the subject of Rome's antiquities.



TRAVELS IN EUROPE,
FOR THE USE OF
TRAVELLERS ON THE CONTINENT,
AND LIKEWISE IN
THE ISLAND OF SICILY;
NOT COMPRISED IN ANY OF THE FORMER EDITIONS.
TO WHICH IS ADDED
AN ACCOUNT OF THE REMAINS OF ANCIENT ITALY,
AND ALSO OF THE ROADS LEADING TO THOSE REMAINS.

BY MARIANA STARKE.

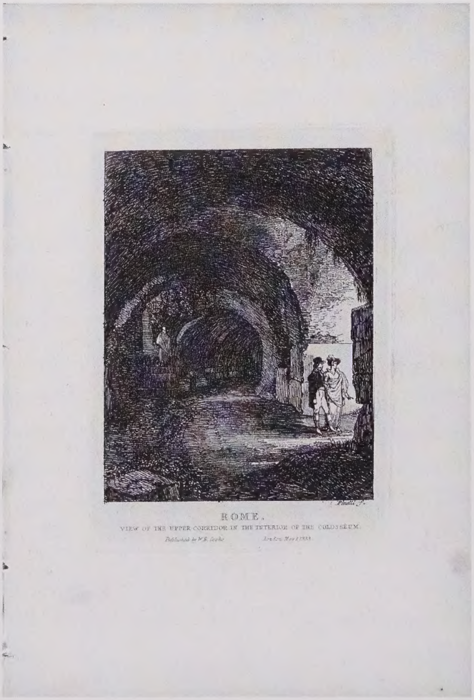
NINTH EDITION,
CONSIDERABLY ENLARGED AND EMBELLISHED WITH A MAP.

PARIS,
PUBLISHED BY A. AND W. GALIGNANI AND C°.,
18, RUE VIVIENNE.
—
1839.

The copy in the exhibition belonged to Thomas Street, the founder of Streetsville, Ontario. He had an extensive library and traveled to Italy, apparently with his copy of Starke, which is extensively annotated by him. On the page open in the display, Starke enthuses over Guido Reni's painting of the Archangel Michael in the Capuchin church, to the tune of three exclamation points. Of interest is Starke's complete lack of comment on the monks' grotto, which has caught the attention of almost every visitor in the subsequent two centuries with its elaborate arrangement of the disinterred skeletons of past monks. However, Street finds the sight worth recording and notes in the lower margin: "Subterranean appartments [sic] containing bones and dead bodies (draped) of monks arranged in the form of flowers festoons & lamps – also a mosaic of *human* teeth – ". Evidently the book was used both as a guidebook and a sort of memento.

- Bartolomeo Pinelli (1781-1835). ***Views of Rome.*** London : W. B. Cooke, 1834.

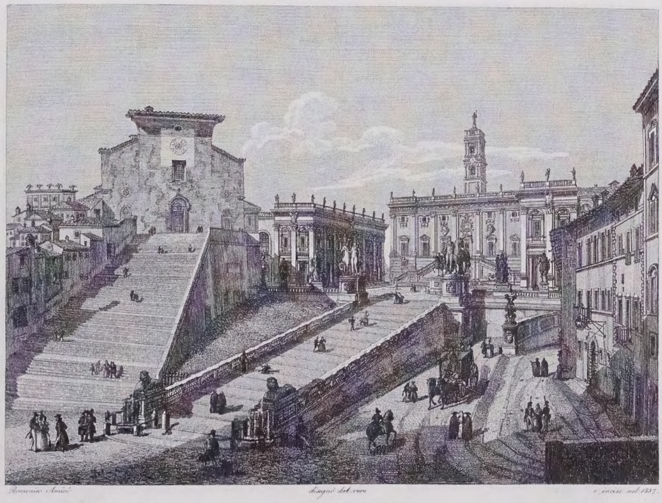
  On loan from a private collection


Pinelli f.
ROME.
VIEW OF THE UPPER CORRIDOR IN THE INTERIOR OF THE COLOSSEUM.

Pinelli was a popular engraver of views and Italian costumes, and also illustrated various works of literature. His chief market for views was foreign tourists, and he was known to peddle his work at cafés frequented by the English. *Views of Rome*, given its title and the English-language captions under each plate, is obviously designed for such an audience. Pinelli's views furnish a mildly Romantic vision of the city, with strolling figures in Regency dress dwarfed by sublime ruins. With its faux-moiré covered boards and gilt fore-edges, this book seems intended as a keepsake.

- Domenico Amici (b. 1808). ***Raccolta delle principali vedute di Roma / disegnate dal vero ed incise da Domenico Amici.*** Roma : Gui. Raffaelli calcografo impresse, 1835-[1837].

Amici's is perhaps the most beautifully bound of the view-books in this exhibition, and evidently was intended as a souvenir. It is bound in full leather, with marbled end-papers and gilt fore-edges. Although they are not high art, Amici's views are well composed and skilfully engraved, and they contain some interesting incidental period detail of costumes and vehicles among the churches and ruins.

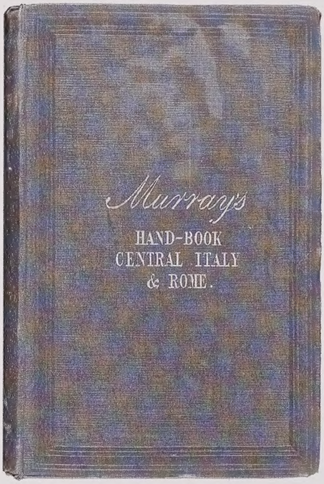


Veduta del Campidoglio

CASE EIGHT

Murray, Baedeker and followers

- *Handbook for travellers in Central Italy, including the Papal States, Rome, and the cities of Etruria.* 1st edition. London : John Murray, 1843 [end-papers dated May to November, 1846].
  On loan from a private collection

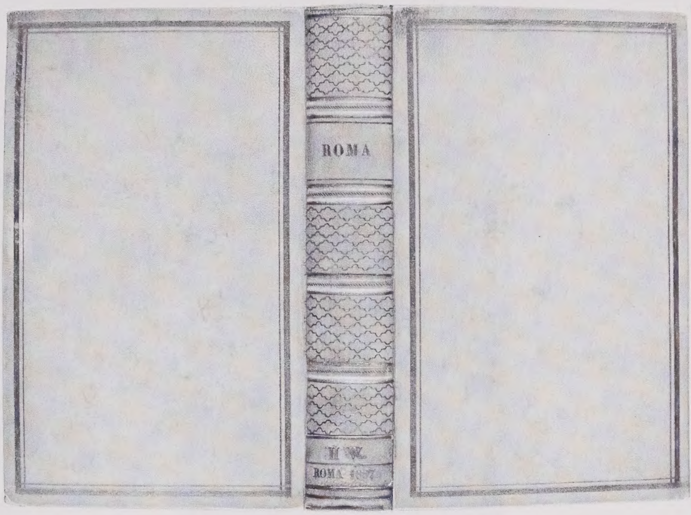


This volume marks the first edition of the Central Italy and Rome series by the Murray firm. The book includes a 33-page introduction covering topics such as government, education, and ancient architecture, followed by chronological tables of popes and Roman emperors. More interesting, in terms of the history of guidebooks, is the inclusion of an extensive section containing practical information preceding the descriptions of each city. In the case of Rome, this includes the engagement of *ciceroni*, shippers of works of art, and painters and engravers for hire.

Murray's guidebooks tend to be relatively impersonal in tone, though they include frequent literary quotations on the subject of the sights discussed. This slightly poetic tone is in contrast to the Baedeker's series, and to later guidebooks such as those of the Touring Club Italiano and the Blue Guides. The Central Italy and Rome guide was written by Octavian Blewitt, secretary of the Royal Literary Fund, who sold the copyright to the Murray firm and went on to edit the second edition of the guide.

- *A Handbook of Rome and its environs.* 7th edition. London : John Murray…, 1864 [rebound, with loss of original end-papers]
  On loan from a private collection

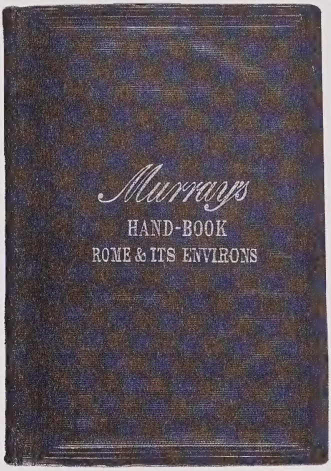
The Central Italy and Rome series was split in two after its fourth edition,



and Rome became a separate series. By the seventh edition, 1864, the practical introductory information is much more extensive. It now includes recommendations on where to buy photographs reproducing works of art: "Photography has of late years been very successfully applied in representing not only the ancient and modern monuments of Rome, but sculpture, and in copying the original drawings of the old masters" (p. xxi). Thomas Curtis Clarke's photograph album, also in this exhibition, likely includes items from some of these suppliers. Among sundry other services the names of recommended teachers of Italian, fencing masters, and English bakers are given.

This volume illustrates the care taken on the part of a wealthy owner, Henry Wagner, to create a memento of his own voyage out of an ordinary guidebook. Wagner has written the dates of his visit next to the descriptions of particular sights, and has added his own comments, first in pencil and then carefully in ink. Some of these have been partially cut off by the binder, suggesting that the book was used in its original binding and then turned into a keepsake afterwards. The book has been lavishly re-bound in vellum with gilt accents, probably to match the rest of Wagner's library. Even the map-pocket of the original has been carefully re-created in the red end papers of the new binding.

- *A Handbook of Rome and its environs.* 15th edition. London : John Murray, 1894 [front end-papers dated May 1894].
  On loan from a private collection



Murray's 15th edition features a few interesting innovations. As a slip inserted in the front of the guide proudly announces, the book is now being printed on special, thinner paper, "with the object of making it as handy and portable as possible for the tourist" – and presumably of better competing with Baedeker guides, which had been using such paper for many years. The title page proclaims the editorial contributions of special experts on certain aspects of art and archaeology, including Professor Rodolfo Lanciani on the subject of Classical Antiquities. Perhaps the most substantial change is the refiguring of the book into a series of fourty-two routes through the city, where formerly monuments were treated by category.

These innovations occasion the addition of a special Preface by Sir John Murray IV himself, wherein the publisher betrays some unexpected objectives and reveals a ruthless sense of late nineteenth-century taste. Murray excuses the inclusion in his guides of many works of painting and sculpture which he considers to be second or third rate, as he is loath to exclude any favourites of ordinary tourists. Included by way of example are works by Guido Reni and Bernini, and the entire contents of the church of the Gesù. "Gradually, and yet quite perceptibly, it may be confidently hoped that the popular taste in these matters is becoming sounder and more refined; and it may be no less confidently claimed for the Handbooks that since their first publication in 1837 they have contributed not a little to this most desirable end" (Preface, vi). The baroque style has evidently reached its nadir in terms of refined opinion.

- ***Italy. Handbook for travellers by K. Baedeker. Second part: Central Italy and Rome.*** 3rd edition, revised and augmented. Coblenz : Karl Baedeker, 1872 [front end-paper dated January 1872].

  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

Baedeker's tone is factual and the books are designed for practicality and maximum information. Printed on thin "bible paper", they are generally slimmer than contemporary Murray's guides. Baedeker guidebooks form a model or prototype for the two great twentieth-century guidebook series: the Touring Club Italiano guides and the Blue Guides. Baedeker's maps are also superb in their detail and accuracy, and set the standard for later guides.

This edition dates from the publishing house's early days in Koblenz, before its move to Leipzig. Originally, Baedeker and Murray had struck a sort of gentlemen's agreement regarding the publication of books by each in the other's language. By 1872, Karl Baedeker's grandson Karl II had changed direction, and a number of titles had appeared in English.

The Art Gallery of Ontario's copy bears the ownership signature of W.H. Storey, and the bookseller's ticket of Edward Goodban, Florence. Its physical condition shows some sure signs of actual use: it is somewhat scuffed, and the cover has become partly detached. The plan of Rome attached inside the back cover has evidently been found to be very useful, since it is torn and dog-eared. Storey, or another owner, has used the inside back cover for what appear to be budgetary calculations.

- ***Italien. Handbuch für Reisende von K. Baedeker. Zweiter Theil. Mittel-Italien und Rom.*** Leipzig : Verlag von Karl Baedeker, 1886 [front end-paper dated June 1886].

  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

The German edition of Baedeker's guide, of course, pre-dated the English one, but this volume was the earliest that could be found for this exhibition. In many ways this volume is the exact German-language counterpart of the English edition exhibited here, but in the intervening fourteen years many revisions and expansions have been made. The plan of Rome in the rear of the book has been transformed and is now a separate booklet with more conveniently divided map sections. In the middle of the section on Rome (between pp. 324-325) is a spectacular – for Baedeker – panoramic view of Rome from the church of S. Pietro in Montorio above the Spanish Steps, with the most important domes and hills precisely indicated.

- ***Italia*. [Album containing some 300 albumen photographs purchased by Thomas Curtis Clarke, detailing his trip through Italy in 1878].**
  On loan from a private collection

Thomas Curtis Clarke was a prominent architect and civil engineer of Port Hope, Ontario. His album is an example of the kind of visual souvenir that was often compiled by affluent tourists in the later nineteenth-century, when photographs became widely available, but before photography became a common or portable hobby. Many of the photographs contained in the album are from the Mang photographic firm, which would have been recommended by Murray's guidebook. The album is richly bound in red morocco with a blind stamped design, and features marbled endpapers.

- Mary Muirhead (née Clench) (1858-1926). **[Diary of a stay in Rome from September 22, 1895 until June 29, 1896].**
  On loan from a private collection

Mary Clench, a native of St. Marys, Ontario, met her future husband, Findlay Muirhead, in 1884 while in Leipzig, Germany. Findlay Muirhead (1860-1935) was then the English-language editor for the Baedeker firm. In 1892 they were married, and in 1895 went to Rome, where Muirhead revised the current edition of Baedeker's *Central Italy and Rome*. Mary's diary provides some interesting glimpses into the work of a late nineteenth-

century guidebook editor, and also records the experience of a Canadian woman on an extended sojourn in Rome. The diary is nicely bound in vellum with red morocco labels on the spine, reading "Rome 1895" and "M.C.M.".

- Rodolfo Lanciani (1846-1929). ***The ruins and excavations of ancient Rome: a companion book for students and travellers.*** Boston and New York : Houghton, Mifflin & Co., 1897.
  On loan from a private collection

In his preface, Lanciani identifies his intended audience:

> *In writing the present volume the author does not intend to publish a complete manual of Roman Topography, but only a companion-book for students and travellers who visit the existing remains and study the latest excavations of ancient Rome.*

Rodolfo Lanciani was a topographer and an engineer who also studied philosophy, mathematics and architecture, and published widely on Roman archaeology. The book on display represents one of his efforts for a more popular audience. Much of Lanciani's less specialized work seems to have been published only in English, including his contributions as editor for the antiquarian aspects of contemporary Murray guides. Lanciani's important scholarly works included a prize-winning study of aqueducts and *Forma urbis Romae*, an interpretation of the fragments of the great marble plan of ancient Rome. As Rome's Director of Excavations, Lanciani supervised many archaeological digs throughout ancient areas of Rome. In 1882, he became the Chair of Roman Topography at La Sapienza University.

The ruins and excavations of ancient Rome is well-illustrated with photographs, historical engravings, and ground plans, many of which are by Lanciani himself, prepared specifically for this book. For each monument discussed, the author meticulously cites the opinions of the relevant experts, such as Nardini, Piranesi, Nibby, Venuti, and Hülsen. For all of its substance, the book remains quite portable for the serious traveller or student, being not much larger than a Murray or Baedeker guide.

- Augustus J. C. Hare (1834-1903). ***Walks in Rome.*** 16th edition., revised [by St Clair Baddeley]. London : George Allen, 1903.
  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

A kind of throwback to more poetic times, Hare's *Walks* are large on quoted poetry, both modern and antique, and rather slender on practical information or observations. From a bibliographical perspective, this volume is of interest for being extra-illustrated with numerous albumen photographs, both of views of Rome and of ancient sculpture and Renaissance paintings. These photographs may have been printed twenty or thirty years earlier than the book itself, and would have been purchased by the traveller in Italy. The volume would then have been custom bound – in this case, in mock vellum – and would have formed a keepsake for its owner. Each of these volumes is therefore unique. Extra photographically illustrated books were a phenomenon around the turn of the twentieth century.

- ***Ricordo di Roma: 30 vedute.*** [Rome?: s.n., ca. 1910].
  On loan from a private collection

This view-book is an early instance of the kind of mass-produced souvenirs that would become increasingly common in the later twentieth century.

RICORDO
DI
Roma
30
VEDUTE

The quality of the printing is low, and captions are provided on the back of each image in four languages, so that the book will appeal to most of the European and North American tourist market. Lacking any publication information, the volume may be dated on the basis of the views of newer buildings, such as the Palazzo di Giustizia, a large neo-classical government structure completed in 1910. An image of a model of the Vittorio Emanuele monument, still under construction but evidently much anticipated, is also included.

Phrase books

- Giovanni Torriano (17th cent.?). ***Della lingua toscana-romana; or, An introduction to the Italian tongve. Containing such grounds as are most immediately useful, and necessary for the speedy and easie attaining of the same. As also a new store house of proper and choice dialogues most useful for such as desire the speaking part, and intend to travel into Italy, or the Levant.*** London : J. Martin and J. Allestrye, 1657.

Torriano's grammar and phrase-book, while it deals seriously with the parts of speech, contains numerous energetic and often quite funny dialogues with practical settings for the use of tourists. Torriano rejoices in his preface that the Italian tongue has recently come back into vogue among "Ladies of qualitie", and he claims to make accommodation for their needs by simplifying his approach and providing English translations for his dialogues. Yet it is hard to imagine an English gentlewoman in the circumstances upon which some of the dialogues are based. In one situation, a man is at the barber's receiving advice on improving his greasy hair; in another, stage-coaches and lodgings are bargained over. Evidently Torriano has a diverse audience which includes the average traveller. For the purposes of this exhibition, one of his most interesting dialogues involves the hiring of an antiquarian (who complains of spending too much time underground) to undertake a guided tour of Rome.

- Matthias Kramer (fl. 1672-1727). ***Il nuovo parlatorio italiano-tedesco; cioe, Dialoghetti.*** Nurnberg : J.A. Stein und G.N. Raspe, 1744.

Matthias Kramer's grammar and phrase book is much more serious in tone than the books of Torriano and Baretti in this section. Contrary to the suggestion of the title, much of the volume is taken up with the Italian grammar. The "nuovo parlatorio" section, at the back of the book, contains several dialogues with settings that might make them useful in a travelling situation.

- Giuseppe Marco Antonio Baretti (1719-1789). ***Easy phraseology for the use of young ladies, who intend to learn the colloquial part of the Italian language.*** London : Printed for G. Robinson ...; and T. Cadell..., 1775.

From 1773-1776 Baretti served as a live-in Italian tutor to the family of Henry Thrale, whose wife was the future Hester Lynch Piozzi. Baretti's pupil was the family's eldest daughter, Hester Maria, known as Queeney. *Easy phraseology* is dedicated to a pupil named "Hetty" (or "Esteruccia", as Baretti translates the name into Italian) and it seems likely that this young woman is Queeney. Baretti's relationship with the Thrales soured in 1776, when he had a falling out with Hester *mère*, and the two were no longer allies by the time the latter remarried and her *Observations and reflections* was published.

Easy phraseology is intended for "young ladies", apparently around the age of twelve, and the approach taken is a playful set of dialogues in Italian with English translations. Many of these are between Hetty and her master, but others feature more whimsical players – for example, the bed and the alarm clock, Saturn and the Moon, the snuff and its box. In Dialogue 29, a dog and a cat get into a fierce argument over the current exhibition at the Royal Academy, which the cat has just seen but does not wish to discuss with the eagerly inquisitive dog.

It must be admitted that a book such as this would not likely serve as a traveller's phrase-book. However, the circumstances of its creation relate wonderfully to two of the travel accounts in this exhibition. Baretti also wrote an important Italian – English dictionary and an Italian grammar for English students.

- Angelo Vergani (d. ca. 1813). ***Vergani's Italian grammar.*** Paris : C. Hingray, 1842.

Vergani's portable grammar has the character of a textbook, and like Kramer's phrase-book, is mostly taken up with the rules of the Italian language. It contains some vocabulary and phrases useful for the traveller, although these do not have any particular character. The core text of the grammar was taken up by many publishers throughout the nineteenth century, contributing to diverse Italian language texts in French and English.

- *The Traveller's manual of conversation.* Stereotype edition. Leipzig : Karl Baedeker, 1880? [Front endpapers dated May 1880].
  On loan from a private collection

This phrase-book was one of Karl Baedeker's earliest publications, debuting in English in 1836. It went through twenty-three numbered editions, which were followed in 1880 by stereograph editions, of which the copy on display would have been one of the earliest. Publication was discontinued altogether around 1905, since the largely unchanged contents of the book were becoming too out-of-step with contemporary travel vocabulary. Because the book went through so few modifications, it retained something of travel and social conditions in the mid-nineteenth century. In some instances these traces can be amusing, as on page 188, where, at an inn, the traveller declares (in four languages): "I want some medecine [sic], some salt, rhubarb, calomel, blue pills. Have you fresh leeches? These do not bite. Please to change them for others."

- ***A Handbook of travel-talk: being a collection of questions, phrases, and vocabularies, in English, German, French, and Italian; intended to serve, as interpreter to English travellers abroad, or foreigners visiting England.*** London : John Murray, 1862.
  On loan from a private collection

With John Murray's *Travel-Talk*, we arrive at the modern phrase book, which is nothing if not practical. In the preface, dated 1858, the editor notes that "In this little book an attempt has been made to furnish the Traveller with the words and sentences which the Editor knows from experience, are required on a journey – free from the puerilities and vulgar nonsense which usually supply their place in similar works."

Its dialogues cover luggage, railroads, the hiring of carriages, inns, food, every permutation of shopping, and social niceties – in short, every aspect of contemporary travel. Model letters are supplied, including a few for requesting permission to view art collections in private palaces.

Twentieth-century publishers' guides

- L. V. Bertarelli (1859-1926) / Blue Guides / Italian Touring Club. ***Southern Italy including Rome, Sicily, and Sardinia.*** Edited by Findlay Muirhead. London : Macmillan; Paris : Librarie Hachette, 1925.
  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

This volume is the first edition of *Southern Italy* in the series of guidebooks that has remained a standard in English for serious travellers. Following the First World War, Findlay Muirhead (1860-1935) left the Baedeker firm and founded his own guidebook publishing company, Muirhead Guidebooks Limited. With his brother James, Findlay acquired the copyright to the old Murray's guides. The new Muirhead firm also allied itself with both the Italian Touring Club and the Librarie Hachette, which had been publishing a blue-covered series called *Guides Joannes*. The new firm could thus boast English, French and Italian editions of its guides. The book on display is not much more than a translation of Bertarelli's volume in Italian for the Touring Club: the maps of Rome and their indices, in fact, remain in Italian.

- Giuseppe Gatteschi (1862-1935). ***Restauri della Roma imperiale con gli stati attuali ed il testo spiegativo in quattro lingue; prefazione del prof. Orazio Marucchi.*** Roma : Comitato di azione patriottica fra il personale postale-telegrafico-telefonico, 1924-.
  On loan from a private collection

This is a distinctive book of views of the chief archaeological sites of Rome, featuring reconstructed versions of monuments contrasted with photographs of the contemporary conditions of the ruins. Brief explanatory text on each illustration is provided in four languages. Gatteschi, the author, had been publishing on Roman antiquities for three decades. He prefaces his book with full-page reproductions of letters of endorsement from such archaeological experts as Rodolfo Lanciani, Christian Hülsen, and Orazio Marucchi, author of the book's preface. The entire work is dedicated to

King Victor Emanuel III of Italy. *Restauri della Roma imperiale* is suggestive of the sort of nationalism, borrowing from Imperial Roman grandeur, that informed the design of the Victor Emanuel monument and that coloured the rhetoric of Mussolini's Fascist government, two years old at the time of publication.

- George Wharton Edwards (1859-1950). ***Rome.*** Philadelphia : Penn Publishing, 1928.
  On loan from the E. P. Taylor Research Library and Archives, Art Gallery of Ontario

George Wharton Edwards wrote and illustrated a number of books on European cities and countries, which were published between 1911 and 1930. Edwards' successful career as an illustrator of books and periodicals began in the late nineteenth century. He was Art Director of Collier's from 1898 to 1903, and manager of the Art Department for the American Bank Note Company from 1904 to 1912. For his travel-writing, he received royal honours from France, Spain, and Italy. Edwards' works are still sought after by collectors.

Rome is a somewhat unsettling book for its tone of imperial bombast, from the ornate black-and-gilt cover designed by Edwards, to the full chapter in praise of Benito Mussolini, to whom the book is dedicated. The presentation is opulent, with frequent full-colour illustrations by Edwards in his hazy, Impressionist-influenced style.

- Giuseppe Lugli (1890-1967). ***The classical monuments of Rome and its vicinity.*** Translated by Gilbert Bagnani. Vol. I, The "Zona Archeologica". Roma : Libreria di Scienze e Lettere, 1929.
  On loan from a private collection

Lugli had been a student of Rodolfo Lanciani, from whom he inherited the Chair in Roman Topography at La Sapienza University in 1933. Prior to achieving this position, Lugli had been the inspector, later director, for the Antiquities of Lazio from 1923 to 1933.

This volume of *The Classical monuments of Rome and its vicinity* is a version of an earlier work by Lugli, "La Zona Archeologica di Roma", published in 1924. Lugli and Gilbert Bagnani, the translator, worked together to amplify this work into its current form, part of an intended three-volume series to appear both in Italian and English. The "Zona Archeologica" was a legally designated core of the ancient city which included the Forum and the Capitoline Hill, set aside for preservation and excavation. The government of Mussolini, as Bagnani carefully notes in his Translator's Preface, upheld and extended this zone.

The book has been printed in a form reminiscent of contemporary guidebooks – most obviously the Blue Guides, with its compact dimensions and durable blue cover. It includes fold-out ground plans of the ruins and select scholarly illustrations in the form of historical prints and contemporary photographs.

- Gilbert Bagnani (1900-1985). ***The Roman Campagna and its treasures.*** London : Methuen, 1929.

Although not a guidebook to Rome, Bagnani's book is explicitly a guidebook for travellers *in* Rome, aiming to provide a background on destinations which may form an easy day trip from the city. Bagnani, an accomplished archaeologist, takes a light and engaging tone even as he employs findings from the latest excavations and peppers his text with the brief observations of writers from Virgil to Byron. The book has a good bibliography for further reading, and features informative photographs, many of which are by Giuseppe Lugli.

Bagnani was born in Rome and educated in Italy and England. *The Roman Campagna and its treasures* would have been written shortly before his marriage to Stewart Houston, a Canadian, to whom the book is dedicated. After seven seasons with the Royal Italian Archaeological Mission in Egypt, the Bagnanis moved to Port Hope, Ontario. Gilbert began teaching in the Department of Classics at the University of Toronto in 1945, where he remained for twenty years. Many of the books in this exhibition are from his impressive library, which included much important Italian material.

- ***Roma Mussolinea: 299 illustrazioni in rotocalco della Roma del Decennale con i discorsi di S.E. Benito Mussolini sulla grandezza e sul piano regolatore di Roma. 100 pagine di note archeologiche del Prof. G. Lugli.*** Roma : Luciano Morpurgo, 1932-x.

  On loan from a private collection

This small view-book is overtly fascist, beginning with its title and the inclusion of the "-X" in its date of publication: it was published in the tenth year of the "Era Fascista", Mussolini's rule. Most of the photographs reproduced in the book are by Luciano Morpurgo. They are dark, murky rotogravure prints depicting the government's achievements in public works, the restoration of historical buildings, archaeological digs and new monuments. The effect is undeniably more ominous than impressive.

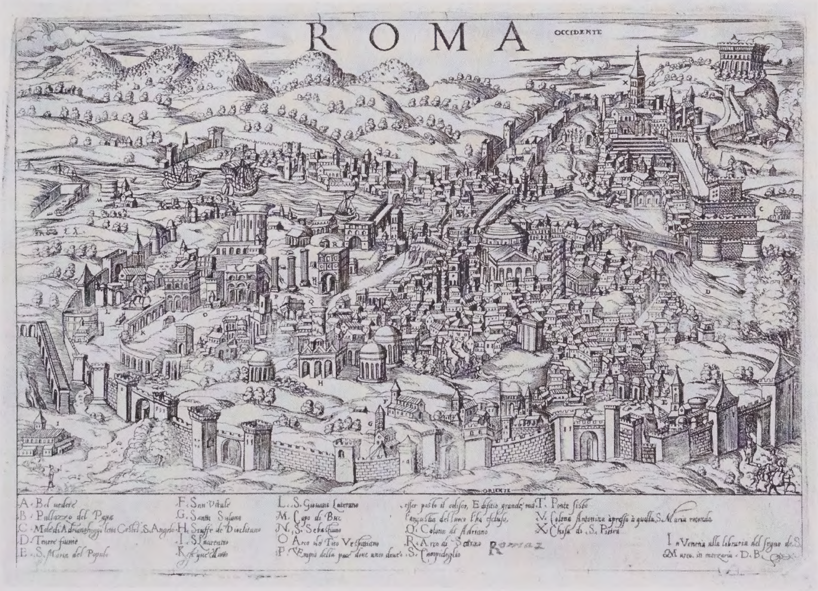
Giuseppe Lugli's participation in the book's brief explanatory text must be noted. Lugli took a moderate political position in the 1930s, neither denouncing nor giving zealous support to Fascist archaeological efforts. His contribution to a tribute book like *Roma Mussolinea* suggests tolerance of Fascism, though Lugli's notes are quite neutral.

- L. V. Bertarelli (1859-1926)/ Touring Club Italiano. ***Roma e Dintorni.*** 3rd edition. Milan : Touring Club Italiano, 1934.
  On loan from a private collection

The Touring Club Italiano retained the durable red covers of the Murray and Baedeker guides, and remained close to the latter in tone, thoroughness and general quality. It continues to produce guidebooks of Italy in Italian, of high quality.

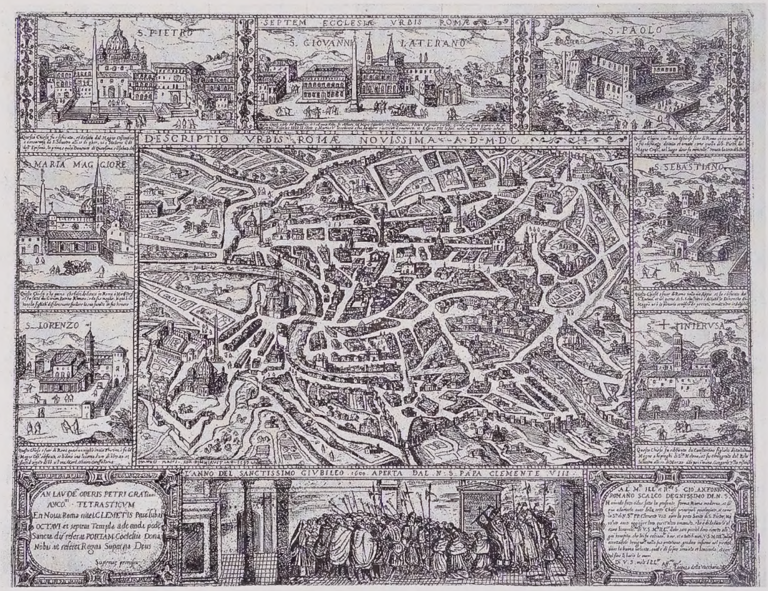
- Unknown Italian (16th cent.). ***Roma.*** 1565. Engraving.
  On loan from the Art Gallery of Ontario

This is a charming and erratic bird's-eye view of the city in the mid-sixteenth century, featuring a letter key to notable landmarks. Antique and Christian monuments are emphasised equally, but both are subject to the constraints of space and viewpoint, to the end that some important structures are unexpectedly missing. The letter 'P' indicates the site of the Temple of Peace, where one might expect also to see the Colosseum. But the latter building has been eliminated from the view, as a brief note explains, due to the importance of many other buildings near the site. Outside the city, we can see sailing vessels on the Tiber and horsemen at the gates.


ROMA
OCCIDENTE
ORIENTE
A. Bel uedere
B. Pallazzo del Papa
C. Mole di Adriano hoggi ditta Castel S. Angelo
D. Teuere fiume
E. S. Maria del Populo
F. San Vitale
G. Santa Susana
H. Stuffe de Diocletiano
I. S. Laurenzo
K.
L. S. Giouani Laterano
M. Capo di Bue
N. S. Sebastiano
O. Arco di Tito Vespasiano
P. Tempio della pace doue ancor deue esser posto il colisor, Edifitio grande, ma l'angustia del luoco l'ha esclusso.
Q. Colona di Adriano
R. Arco di Settimo
S. Campidoglio
T. Ponte sisto
V. Colona Antonina appresso a quella S. Maria retonda
X. Chiesa di S. Pietro
In Venetia alla libraria del segno de S. Marco in merzaria. D. B.

- Giovanni Maggi (1566-1618). ***Septem ecclesiae urbis Romae.*** 1599. Engraving.

  On loan from the Art Gallery of Ontario


S. PIETRO
SEPTEM ECCLESIÆ VRBIS ROMÆ
S. GIOVANNI LATERANO
S. PAOLO
DESCRIPTIO VRBIS ROMÆ NOVISSIMA A·D·M·D·C
S. MARIA MAGGIORE
S. SEBASTIANO
S. LORENZO
S. + IN IERVSA
L'ANNO DEL SANCTISSIMO GIVBILEO 1600 APERTA DAL N. S. PAPA CLEMENTE VIII

This first version of Giovanni Maggi's print was issued to commemorate the Jubilee of 1600. The central portion of the print provides a somewhat cramped bird's eye view of the city from the west, this one making a greater attempt at comprehensiveness than the 1565 view above. If proportion and detail are still less than accurate, the view nonetheless indicates important churches and antique monuments, in addition to bridges, gates and *piazze* to help orient a pilgrim. Around the top and sides of the central view are depictions of the seven pilgrimage churches of the print's title. At the bottom is an illustration of the ceremonial opening of the central door of St. Peter's by the pope, with attendant cardinals and Swiss Guards.

In 1615, the plate was reworked to reflect changes in the appearance of the churches of S. Pietro and S. Sebastiano fuori le mura, and the print was issued again. Maggi created a number of series of engravings and woodcuts of views of Rome, as well as a large plan of the city.

- Alessandro Specchi (1668-1729). ***Veduta interiore della Gran Basilica di S. Pietro in Vaticano.*** 1687. Engraving.
  On loan from the Art Gallery of Ontario

Specchi was one of the earliest creators of large-scale views of the city. He was an architect and an urban planner as well as an engraver, and studied with the great baroque architect Carlo Fontana. Many of Specchi's views were published by Giovanni Giacomo de'Rossi, and later by his son Domenico de'Rossi, also the publisher of Giacomo Lauri's prints. Specchi undertook a number of planning projects in Rome, the most important of which was the design of the port of the Ripetta (unfortunately effaced by late-nineteenth-century alterations to the banks of the Tiber). Toward the end of his life, Specchi was made Architect to the Fabric of St. Peter's, which brings a certain resonance to the subject of the print on display.

In this view we see the interior of the great basilica within decades of its completion. Specchi's style reflects the precision of an architect's vision, although his depiction also features the incidental detail which is characteristic of the genre of the *veduta*. He shows us a number of visitors to the church, reflecting its pre-eminence as a destination of pilgrims and tourists while also serving as a measure of the scale of the immense interior.

- Giovanni Battista Piranesi (1720-1778). ***The Piazza Navona, with S. Agnese on the right.*** 1751. Etching.
  On loan from the Art Gallery of Ontario

The Piazza Navona has long been one of Rome's most popular squares, the shape of which follows the contours of the ancient Stadium of Domitian. It was transformed in the seventeenth century by the central addition of Bernini's monumental Fountain of the Four Rivers, an immense work featuring allegorical representations of the Nile, the Ganges, the Danube and the Plata rivers, all surmounted by a great obelisk. This fountain soon stood next to the new façade of the church of Sant' Agnese in Agone, the work of Francesco Borromini and a baroque masterpiece. Piazza Navona served as a market-place until 1869, and its splendour has always played against the confusion of everyday activity.

This aspect of its character is wonderfully brought out in Piranesi's view. The artist is renowned for his mastery of atmosphere and perspective.

His vision of the piazza is shaped by deep shadows and the emphatic clouds above the dome, spires and the central obelisk. At street level, Piranesi embraces the chaos of vendors, beggars, travellers, and officers going about their business in the muddy square. The principal monuments in the scene are keyed by numbers to labels at the bottom.

The artist studied painting in Rome before becoming attached to the studio of the etcher Giuseppe Vasi, a version of whose guidebook appears in this exhibition. Ultimately the two had a violent falling-out, resulting in Piranesi's departure from Rome. Piranesi's vast output of some two thousand etchings commenced in the 1740s and continued into the 1770s. His plates were later taken over by his sons who moved to Paris and issued further editions of the prints.

- Giovanni Battista Piranesi (1720-1778). ***Main plate of Lapides Capitolini.*** 1762. Etching.
  On loan from a private collection

Piranesi made a uniquely visual contribution to the study of Roman antiquities, such that his name is cited alongside those of the most important topographers of the city. His approach consisted of hundreds of precise studies of ruins, vases, and sculptural fragments both decorative and figurative. This documentation of existing remains was meticulously catalogued, and was coordinated with hypothetical reconstructions of monuments.

The *Lapides Capitolini* is a study of a monumental inscription listing the names of Consuls, triumphs, and major games. It was discovered in the Roman Forum in the mid-sixteenth century, mounted on a triumphal structure now thought to have been the Arch of Augustus. Although the arch itself suffered demolition for the re-use of its marble pieces, the fragments of the inscription were gathered by Cardinal Alessandro Farnese and reconstructed, as far as possible, in the Palazzo dei Conservatori on the Capitoline, in a frame designed by Michelangelo. The print on display is a fold-out plate from a suite of etchings with a detailed text on the history of the stone fragments. It depicts the marble fragments more or less as they are now arranged, but interspersed with a fantastical and unrelated mix of Roman sculptural details. Recognizable among them are the she-wolf, a bust of Homer, and the figure of weeping Dacia.

- Giovanni Battista Piranesi (1720-1778). ***Catologo delle opere.*** ca. 1766. Etching.
  On loan from a private collection

Piranesi's output of views of antique and modern Rome was enormous. As his own agent, he kept a continually updated catalogue of available works; in true style, this register was no ordinary list, but was embellished with layers of illusionistic advertisements. To a background of an arch in ancient brick are added the suggestion of several framed *vedute*, the most prominent of which depicts the broad sweep of the Piazza S. Pietro. A miscellany of antique fragments are ranged across the foreground. Before all of this ornamental detail is the catalogue itself, as if on a broadside pinned to the wall. The *Antichita Romane*, the *Vedute di Roma*, the *Carceri d'invenzione* and other series are described or listed. Piranesi indicates across the bottom of the entire print that all listed items are available from his own studio.

As his output grew, Piranesi added to his list of *Vedute*, etching their titles at the bottom of the list on the existing plate. Eventually, he was forced to expand the dimensions of the plate at the bottom in order to continue the list of available views. The various stages of expansion make it possible to date versions of the *Catologo* from its original state in 1761 to the ultimate version in 1778, and to deduce the date of many of the *Vedute* themselves.

- Matthew Dubourg (fl. 1786-1838). ***Baths of Dioclesian.*** ca. 1819. Aquatint.
  On loan from a private collection

Dubourg was a British artist based in London, known for his landscape views, book illustrations, and portrait miniatures. The Baths of Dioclesian comes from *Views of the remains of ancient buildings in Rome, and its vicinity* first published 1820 and later reissued, which is regarded as one of the finest of Roman colour-plate view books. Dubourg's view of the massive ruins is restrained in its composition, and the pale colours of the aquatint technique lend it a delicate air.

- Luigi Rossini (1790-1857). ***Veduta della Piramide di C. Cestio.*** 1822. Etching.
  On loan from a private collection

Rossini's view depicts one of Rome's most unusual and enduring monuments, the pyramidal tomb of Caius Cestius (d. 12 BC), a praetor and tribune. In the third century, the tomb was incorporated into the Aurelian walls of the city. Rossini's etching shows the pyramid from the inside of the adjoining Protestant Cemetery, then newly the burial place of Keats and Shelley, and a corner of Rome particularly beloved by the English Romantics. The twisted tree in the left foreground and the deep shadows cast by the walls and the pyramid, dwarfing three onlookers, bestow a Romantic aspect on the scene.

- ***Nuova pianta di Roma moderna, estratta dalla grande del Nolli, corretta ed accresciuta de'nomi delle contrade indicate al loro rispettivo sito.*** [Roma] : V. Monaldini, libraio, 1823.

Nolli's map, also shown in this exhibition, was significant enough that its influence is still seen here, seventy-five years later, in a much smaller folding map. The title acknowledges its source as Nolli's great map, although the 1823 version is much simplified, omitting the flourishes and vignettes of the original. It adds the outlines of the *rioni* or districts of the city, together with an unusual assortment of the plans of four important Roman churches. The map is in separate sections backed on canvas, so that it can fold to the size of a guidebook for practical use.

- Anderson (firm). ***Base of the Column of Trajan.*** 1850s. Albumen print.
  On loan from a private collection

- Anderson (firm). ***Arch of Constantine.*** 1850s. Albumen print.
  On loan from a private collection

James Anderson (1813-1877) was for a time recommended in Murray's guide as Rome's best photographer. An Englishman, he settled in Rome in 1838, following a sojourn in Paris during which he had worked as a painter. About a decade later, Anderson took up photography, experimenting unsuccessfully with albumen prints in the 1840s before his first important efforts in the 1850s. After Anderson's death, the firm was carried on by his sons. Eventually its glass-plate negatives were transferred to the Alinari archive in 1960.

These two early prints depict famous monuments in the Roman forum, and are remarkable for their dark, intense tones. This quality is due in part to the albumenizing of the paper by hand, a process which had not yet been automated. Although they are the product of the earliest decades of work in their medium, as documentary photographs these prints have scarcely been surpassed for their beauty.

- Fratelli Alinari. ***Fresco of the Aurora, by Guido Reni.*** 1890s. Gelatin printing-out paper print.
  On loan from a private collection

Guido Reni's *Aurora*, painted 1613-14 in the Casino of the Palazzo Rospigliosi, was remarked upon in the accounts of visitors to the city from the seventeenth century onward, but perhaps reached its height of popularity in the nineteenth century. Those who felt it their duty to uphold good taste, such as John Murray IV, who expressed this view in the preface to the fifteenth edition of his guidebook to Rome, were disdainful of the attention paid by the masses to such a prime example of baroque painting. However, this large-scale photograph is evidence of the esteem in which the fresco was held among travellers.

The Alinari firm is perhaps the most famous of the early Italian photographic companies, owing in part to the survival of its impressive archives. Its head office was in Florence, but its photographs were also sold at Spithöver's bookstore in Rome. The firm concentrated on views of Italian monuments and on reproductions of paintings and sculptures. The photograph on display is composed of two approximately square prints which have been dry-mounted for framing. Its original owner was Dr. Charles Magnus Beaumont Cornell, a prominent surgeon in eastern Ontario and upstate New York in the second half of the nineteenth century, who made his home in Brockville, Ontario. Cornell visited Rome with his family in the 1890s.

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